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# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 136 JULY 2011

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## TOP 200

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**THE SCOOP: EV LIVE X  
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SCHOOL!**

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...AND MORE**

**SPINNING WITH BIG NAMES  
DJ LETHAL OF HOUSE OF PAIN  
JOHNNY JUICE OF PUBLIC ENEMY**

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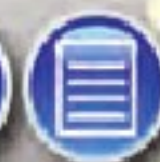
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**DJ INTELLIGENCE®**

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# “What I Did Last Summer...”

**W**ell, after the last issue—our 20th anniversary “bash” in print—I thought we couldn’t cram any more good stuff into a single issue again. But here we are with the July mag and it seems we’ve actually done it.

This time around, we have what almost amounts to a grand slam: The Top 200; a major focus on youth events; and the final itinerary for the quickly approaching MB Summer Tour. And not only that, but we also have a great, newly repackaged business section, great stuff to motivate you and stimulate your creativity, and some expert tips on sound and lighting. Not to toot our own horn too loudly but...wow!

Once again, our partners at DJ Intelligence have compiled and delivered a huge helping of musical information in the form of the Top 200 Most Requested Songs list. Plus, they’ve thrown in a heap of wedding music info and, in the spirit of MB’s 20th Anniversary celebration, broken down requesters’ favorites by decade, from the 1950s through today. Thanks go to Scott K. and the whole crew over at DJ Intelligence ([www.djintelligence.com](http://www.djintelligence.com))!

Each year, we use this summer issue to help you get ready for the upcoming school dance season. School dances, proms and other youth events have become the primary market for many DJ companies these days, and if you are looking to join the fun, or pump up your already growing school dance business, this certainly is the issue for you. Debuting new columns are Arnoldo Offerman—also our ProDJFile subject—on the overall realm of youth events; and Ric Hansen of SchoolDanceNetwork.com, with tips for school dance marketing. Ric also provides a nice addition to the Top 200: a Top 100 Safe Songs (and the Do Not Play list as well!) for school events. Along with these writers, throughout the magazine, a majority of our stories either take the youth event perspective on the subject at hand, or at least mention how it relates to the kids in some way. If you haven’t considered youth events before, beware: After reading this issue, you might get pulled into the “dance.”

Finally, it doesn’t take up many pages, but the newly revealed MB Summer Tour Itinerary might be the most important part of this issue. Take a look (starting on page 28) at the list of cities, and carve out some time in your busy schedule to hang with other DJs, take in a seminar, and check out some of the industry’s newest gear at your local Tour stop. It could be the best thing you do this summer to build your DJ career!

*Dan Walsh, Editor-In-Chief*

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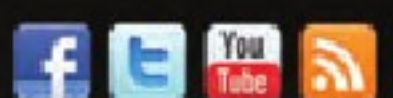


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## Featured Speakers Announced for MBLV16

Mobile Beat has announced two of the featured speakers who will appear at MBLV16, coming to the Riviera Hotel in Las Vegas, February 6-9, 2012.

Steve Brazell, a.k.a. "The Hitman," is one of America's top marketing and branding experts. He helps Fortune 500 companies,



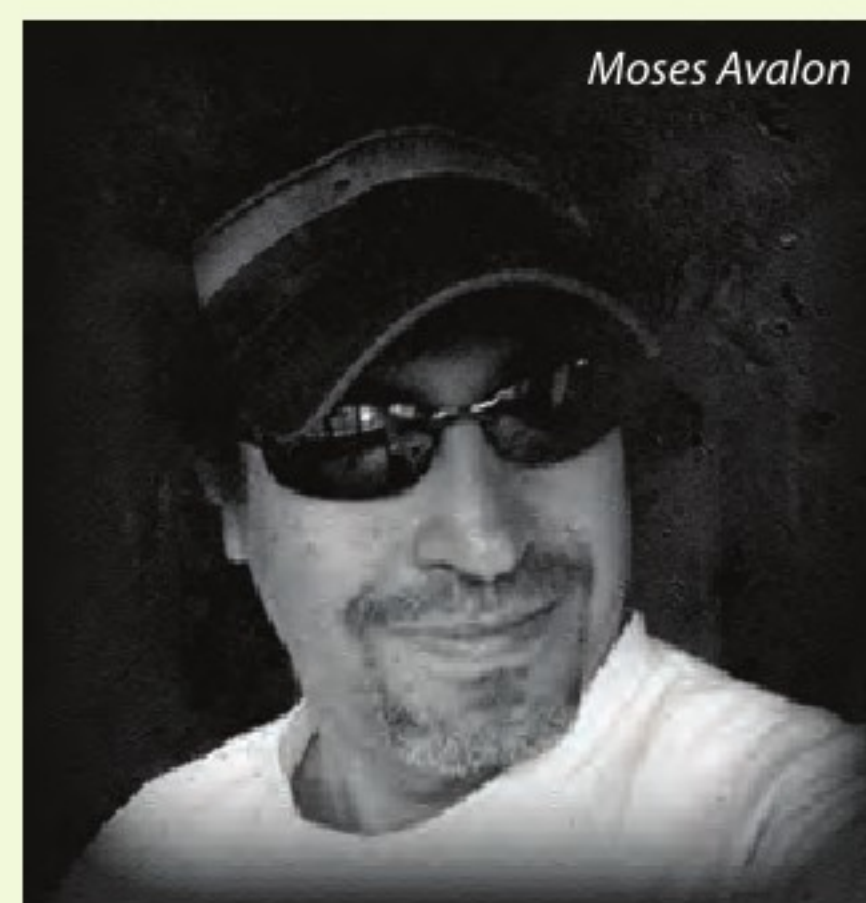
The Hitman

start-ups, small-caps, celebrities, and individuals make more money by communicating their brand stories better. He is the founder of Hitman, Inc., a Competition Removal™ firm, and the author of *Clear! The Simple Guide to Keeping Your Business Alive and Kicking*.

Mobile Beat also welcomes back Moses Avalon,

a former New York record producer and recording engineer who appeared at the 2002 Mobile Beat Show.

Today he is an artist's rights activist and the author of a top-selling music industry reference, *Million Dollar Mistakes*. Moses is a court-recognized music business expert in New York, California, and Florida. He takes on the most controversial issues in the music business today, and has appeared on Court TV, MSNBC, CNN Money Line, *The O'Reilly Factor* and other national TV shows.



Moses Avalon

For the latest information on the Mobile Beat Las Vegas Show, visit website [www.mobilebeat.com](http://www.mobilebeat.com).



## Music and Media Groups Hail Progress of Law

A number of unions and guilds representing most of the creatives and technicians in American music and media have congratulated the Senate on moving a potential new law concerning streaming content out of committee and closer to be passed. To see a complete list of the groups and to read the entire statement, go to the news section at the AFM's website at [www.afm.org](http://www.afm.org).

The statement reads, in part:

"We congratulate Senator Klobuchar, Senator Cornyn and Senator Coons, who introduced the Commercial Felony Streaming Act, for recognizing that digital content theft via streaming is just as illegal as digital content theft via downloading, and for leading the charge to apply the same criminal penalties to illegal streaming that already apply to illegal downloading.

"As the Guilds and Unions that represent more than 400,000 entertainment industry workers including craftspeople, actors, technicians, directors, musicians, recording artists and others whose creativity is at the heart of the American entertainment industry, we are dedicated to the passage of strong legislation that will help us to protect the jobs, residuals and pension & health benefits that allow our members to make a living creating the movies, television shows and sound recordings that are enjoyed by millions around the world.

### DJUniversity

Presented By:



Among the latest articles at DJ University, you will find :

#### How To Address Your Fixtures

By Chris Kapcha, a.k.a. DJSoFLy

Here is some basic information related to DMX lighting for mobile DJs. Hopefully I will help to answer any questions you may have if you are considering using a DMX controller such as CHAUVET'S OBEY 40 or OBEY 70 to help customize your lighting based upon your music style or party theme.

DMX lighting can be broken down into three separate parts:

- 1) Addressing of the Lights (Fixtures)
- 2) Controlling the Lights (Fixtures)
- 3) Programing the Controller to run the Lights (Fixtures)

Here we will cover the addressing of the lights when using a CHAUVET DMX Controller...

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# Differentiate to Dominate

YOUR OWN CREATIVITY IS KEY TO CONQUERING YOUR MARKET

BY MICHAEL EDWARDS •

**T**he best way to move to the front of the local DJ pack is to offer something different that clients in your market can only get from your company.

Look for a way to separate (and elevate) your services from your competitor's services. "We play great music" doesn't cut it. Everybody says that. "We have great equipment" means little when they hear it from every DJ they speak to. You need to differentiate in a way that is *truly unique* if you want to dominate. The key is to think of a way to offer clients the same basic thing as all of your competitors, but in a way that makes them want to buy it from you and you alone—and maybe even be willing to pay more for it too!

The larger the market, the tougher the competition...and the tougher it is to come up with effective ways to differentiate.

McDonalds was the first fast food chain to have a "kids meal." It was simply a regular burger and small sized fries in a box with cartoon characters on it. No specific food changes. The "differentiation" was in the packing and marketing only. They just labeled and promoted it as a kid's meal. Soon Burger King copied them with a kid's meal of their own, so McDonalds added a "free" toy and now called it a "happy meal." And they were certainly happy when they suddenly sold much more than Burger King, based largely on simple act of differentiating it as not just another kid's meal.

It works the same way for any business, but the ideas on exactly how to differentiate your products or services from your compe-

tition must come from you! That's where it gets tough.

## PLAYING WITH PRICE

Real professional DJs have many ways to differentiate themselves from amateur DJs. Pro DJs are often members of a national mobile DJ organization, such as the ADJA or NAME. They also carry liability insurance and back-up equipment that amateurs don't. Many DJs actually think that type of stuff doesn't

matter, and that all the customer really cares about is the price. If you take the time to educate your clients on the differences in between pro and amateur DJs, they usually change their minds.

If your level of service is not the same as the amateurs, don't

worry about what they charge or make the mistake of trying to compete with amateur pricing. If you do, you're not a very good businessperson. Amateur ability and mentality will never be able to compete at a pro level. That's a cold hard fact in any profession. Even during the darkest recession, clients were still willing to pay more for a reliable professional quality DJ service when booking the entertainment for what they felt was a "once in a lifetime" event. It is sometimes possible to differentiate in your market, just by your price.

A few years ago, DJ Peter Merry posted "Prices Starting at \$5,000" on his website. That price instantly distinguished his service from all other DJs in the minds of visitors to his website. Granted, it scared some clients

away, but I'm sure he expected that. He took it a step further and decided he was no longer going to be known as a "DJ" and instead, took the title of "entertainment director." Yet

another way to differentiate his services from his competition—even those who may have offered an almost identical level of professionalism and similar services at a lesser cost. Differentiating works. You just need to find your best point(s) of differentiation.

## RISING ABOVE THE PACK (AS WELL AS THE RIFF-RAFF)

Real success will come after you successfully differentiate your company from the other top DJ companies in your specific market. Most pro DJs clearly stand above the amateur DJs, but the challenge is to stand out from the other pro DJ companies too.

Over a year ago, we added an uplighting division. There were three or four other excellent companies already in our market who also offered exactly the same uplights and had been doing it longer, so they had more experience, and had already established relationships with a variety of venues for their uplighting referrals. Since all those services were priced about the same as we were, it was hard to differentiate ourselves. It was hard for a typical customer or venue to see anything unique in our service...so why

would they hire us above the competition?

Our "ahead of the curve" solution was to differentiate our service from all the others in our market, and possibly anywhere else in the country. All of the lighting delivery people we hire are re-

quired to have a degree in "theatrical lighting design." It's wasn't just an excellent way to market our uplighting service as superior to the average low-cost set-up staff our competitors use, but it also produced amazing uplighting results for our customers and the venues. Several banquet hall managers have told us that no other lighting service has made their venue look as good. Clearly, differentiating with a built-in quality upgrade is an excellent way to stay "ahead of the curve."

So, what can you do to make your company truly stand out from the crowd? **ME**



Michael Edwards is the owner of AllStar Entertainment & UpLighting, a licensed, bonded musical entertainment agency in Andover, MA, specializing in Greater Boston weddings and uplighting. A member of the Mobile Beat Advisory Board and the American Disc Jockey Association, Michael's sites are [www.getadj.com](http://www.getadj.com) and [www.getuplights.com](http://www.getuplights.com), each featuring a few "ahead of the curve" ideas of their own. Contact him at 978-470-4700 or [info@getadj.com](mailto:info@getadj.com).





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\*\* PA-PRO 900-2 model shown

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# Watch Your Follow-Through

BOOST YOUR SCORE BY LEARNING THE POWER OF POSITIVE MOTION

BY PAUL KIDA, THE DJ COACH •

**A** winning pro golfer, a successful major league baseball hitter, a leading national football quarterback and YOU, the accomplished disc jockey, all have something in common to make you outstanding in your field. What is that something? Simply put, it amounts to follow-through.

A winning golfer does not merely hit the ball. He or she continues with the motion of the stroke after the ball is struck, providing extra force to drive the ball as far as possible. The same goes for a major league baseball hitter. An NFL quarterback does not stop when he releases the ball, but continues his arm motion, giving added force to carry the ball further and with more force.

## GETTING THE GIGS

You might ask, "What does this have to do with being an accomplished disc jockey?" Let's start at the very beginning of the process of booking a gig. First, you receive a lead, either by a referral or a bridal show list, etc. What do you do with that information? Astonishingly, 48% of sales people do nothing at all! Not only do they not follow through, they do not even start the process of getting a prospect to become a client. Then, there are those who get the process going by leaving a phone message or sending an

email...but stop there. 25% make two attempts to contact the individual, and 12% feel that they are doing great if they make three attempts to contact a potential client.

It is said in the sales profession that it takes between five and seven "touches," that is, instances of a client

seeing or hearing a company's name, either by email, regular mail or phone, before it makes an impact on them. Three contacts is not even halfway there, so it's not really following through. It is a fact that some of us are better sales people than others, but the fact is that continued forward movement and follow-through is needed to make a sale. No follow-through equals no business.

## KEEPING THE CLIENTS

Proper follow-through is important even after they have become clients. We have educated them about our services to a certain point, and we have outlined certain things that we have contracted to provide for them. A contract is a legally binding document, but it should mean much more to us. It should also be considered morally compelling for us to provide the things that we have promised to our clients. It's a simple

matter of keeping one's word. In the world today, contracts are often broken, and sad to say, many people just cannot be taken at their word. Your good ethics will stand out as exceptional if you follow through, prepare ahead, and give exactly (or greater than!) what you agreed upon.

There are some things that we normally do to prepare for an event that our clients may be unaware of. Contacting the venue ahead of time (or visiting the venue if we have not worked there before); speaking with the other vendors that are involved; preparing a back-up DJ (in case of emergency); rehearsing names and the Grand Entrance; and going over the flow of events—

**No follow-through  
equals no business.**

these are all things that many of us do for each client that they are totally unaware of. But just because they don't know about these things doesn't mean that we can skimp on them or skip them altogether. By following through on the details, the quality of our work will stand out.

## MOVING FORWARD

Let's not stop there. There are some great ways to continue following through after the event. Remember, forward movement and action on your part will produce better results. This just a reminder, because many of us have probably heard it before. Are you sending out "thank you" cards to the venue, the other vendors that you worked with at each event, as well as to the clients? Are you keeping in touch with the venues and other vendors that you work with? Maintaining these relationships keeps the referrals flowing.

It is also important to keep in contact with your past clients. An anniversary card or email goes a long way in keeping open a strong connection that can lead to continued referrals. Get creative in your communications. For some other great ideas for keeping in touch, check out Scott Faver's "Before, During and After" program ([scott@thepartyfavers.com](mailto:scott@thepartyfavers.com) / 866-569-1793). As you can see, follow-through is imperative for those who wish to have a successful, stand-out business. By honestly examining your sales techniques, you can fine tune your methods, as well as come up with new ways to follow through.

Please send any comments on this article or suggestions for future articles or questions to [djcoach@mobilebeat.com](mailto:djcoach@mobilebeat.com). **MB**



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcatsdj.com](http://www.jammcatsdj.com)), and is a regular speaker at Mobile Beat DJ Shows.





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# Harness the POWER of Lasers

A SHINING EXAMPLE OF HOW TO BRING THE CLUB WITH YOU TO THE PARTY

BY CHRIS BEDKE •

If someone told you your DJ company could gross over \$7,000 for a four hour PROM, would you believe them? You should. The secret? Laser light shows.

Creative DJs, a Maryland-based DJ service founded in 1985 (formerly the East Coast incarnation of my company, now in new hands), made the transition from a medium sized multi-op to a high-end event production company in 2005. The company now performs around 70 events per year and during homecoming and prom season, its average income per event is in the \$5K to \$9K range.

In May 2011, the Alumni Center at University of Maryland College Park was transformed into a dance club that students from



one local high school won't soon forget! The school requested an elegant dance club look, so the lighting designers at Creative DJs went to work and designed a show that fit that request perfectly.

The perimeter of the room was up lit with 16 Chauvet Color Dash Pars. The main stage area boasted over 20 feet of box truss. Elation DLED 36's on the truss were pointed upward to create a hot spot of light on the ceiling, which then gently washed down onto the crowd. This made it simultaneously easier for guests to see the light show (because no lights were in their eyes), while also making sure that the dance floor remained well lit.

The center piece of the show was a 2-watt green laser from X-Laser, which was joined by several other X-Laser projectors, bringing the entire laser light show in at just under 7 watts!

Setup took four hours for everything, including sound. Tear down was less than one hour to driving away. Six people were assigned to the event, including a laser safety officer and lighting technician.

The event was invoiced at *just under \$1,900 per hour*, creating a rather large profit for the company.

Just a quick but dramatic example of how bringing the club atmosphere to the mobile gig can make a company's financial future a bit brighter. **MB**



## GEAR LIST:

- 4 - Martin Mania SCX-700 Scanners
- 4 - Elation DLED 36
- 16 - Chauvet Color Dash Pars
- 1 - American DJ Haze Generator
- 1 - X-Laser 2 Watt Green X-Beam (center)
- 2 - X-Laser 1.5 Watt GBC X-Beams (flanks)
- 2 - X-Laser 1 Watt RGB X-Beams (outside flanks)
- 16 - X-Laser 50mW Green X-POD Heads
- 8 - X-Laser 200mW Red X-POD Heads
- 1 - X-Laser X-POD Controller
- 3 - Quick Show Laser Control Interfaces
- 1 - HP Touch Smart PC for Laser Control

Chris Bedke (a.k.a. DJ Chris Michaels) has been a full-time mobile DJ/VJ entertainer since 1985. He operates Creative DJs in Rialto, CA. He is also the Club moderator on <http://start.mobilebeat.com>. Stop by the chat board and say "Hi!"





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# Come On, Get Appy!

IPHONE APPLICATIONS TO AID DJs

BY RYAN BURGER

Considering that: Millions of iPhones are being sold every month; that DJs are usually tech-savvy people; and my own observations at February's Mobile Beat Vegas Conference—it's clear that Apple's ground-breaking smartphone has invaded the ranks of mobile DJs.

In addition to being able to pull down songs that you may not have via 3G or wifi in the middle of a gig, instead of having to turn down a request because you don't have it, there are many other ways a DJ's iPhone might come in handy.

I'm sure this article will be at least partially outdated by the time you read it, since new applications seem to come out every hour, but I'll focus on some recommended categories, along with just a few specific apps that you should consider having on your iPhone. We'll be covering the same territory for the iPad as well Android devices in a future article. Please email me at [rb@mobilebeat.com](mailto:rb@mobilebeat.com) with additional apps on any mobile platform that you feel we should cover in the future.

## MANAGING MUSIC

Personally, I carry the entire **Mobile Beat Top 200** song list in MP3 format on my phone. The tracks take up approximately a gigabyte of space on my 16GB iPhone 4. Having those tracks, and maybe the latest Top 20 songs in the palm of your hand could save the day if

any of your other playback devices were to crash.

To play that music you need an

app. While there are more than a couple of applications now available that allow you to DJ from the iPhone, I use **Tap DJ**. The basic app costs \$1.99 and allows me to do a basic

internal mix of music in my iPhone library. It does so seamlessly. Most of the other DJ apps are more detailed than an average wedding or school dance DJ needs as a backup, thus I chose TapDJ. I wouldn't want to be DJing regularly from a smartphone, but if needed, this app gets the job done solidly.

In the realm of music info, I also carry an app called **FunWedding**, which was developed by Intelligence, Inc., (known for their DJ Intelligence online planning tools, and now the technical host of the Mobile Beat Top 200). The app contains the same charts that we use to build the charts for the magazine every year, and is the perfect resource if you totally draw a blank on what

to play next. While it does have a tie-in to iTunes to buy songs, I found it more useful to just jog my memory for something to play from a certain decade or for a certain occasion at an event.

## BOREDOM BUSTERS

There are plenty times when you might get bored at an event, like after you have set up, sound-checked and checked in with the facility, other vendors, the client,

etc. Instead of reading a book (which might look out of place anyway), I use my phone to look at websites and blogs that interest me. The **Mobile Beat Las Vegas 2011 application** is online and has a feed automatically of the latest articles from MobileBeat.Com and other articles of interest.

A note on **Facebook**: While I don't recommend spending much time on this wonderful site while at an event, I would recommend that you make a post from the event with a nice picture of the party, thanking the other vendors involved by name and talking about the event. It always looks good and spreads the love.

## KEEPING SCORE

Weddings are on Saturdays—and so are a lot of sports games, especially in the spring with

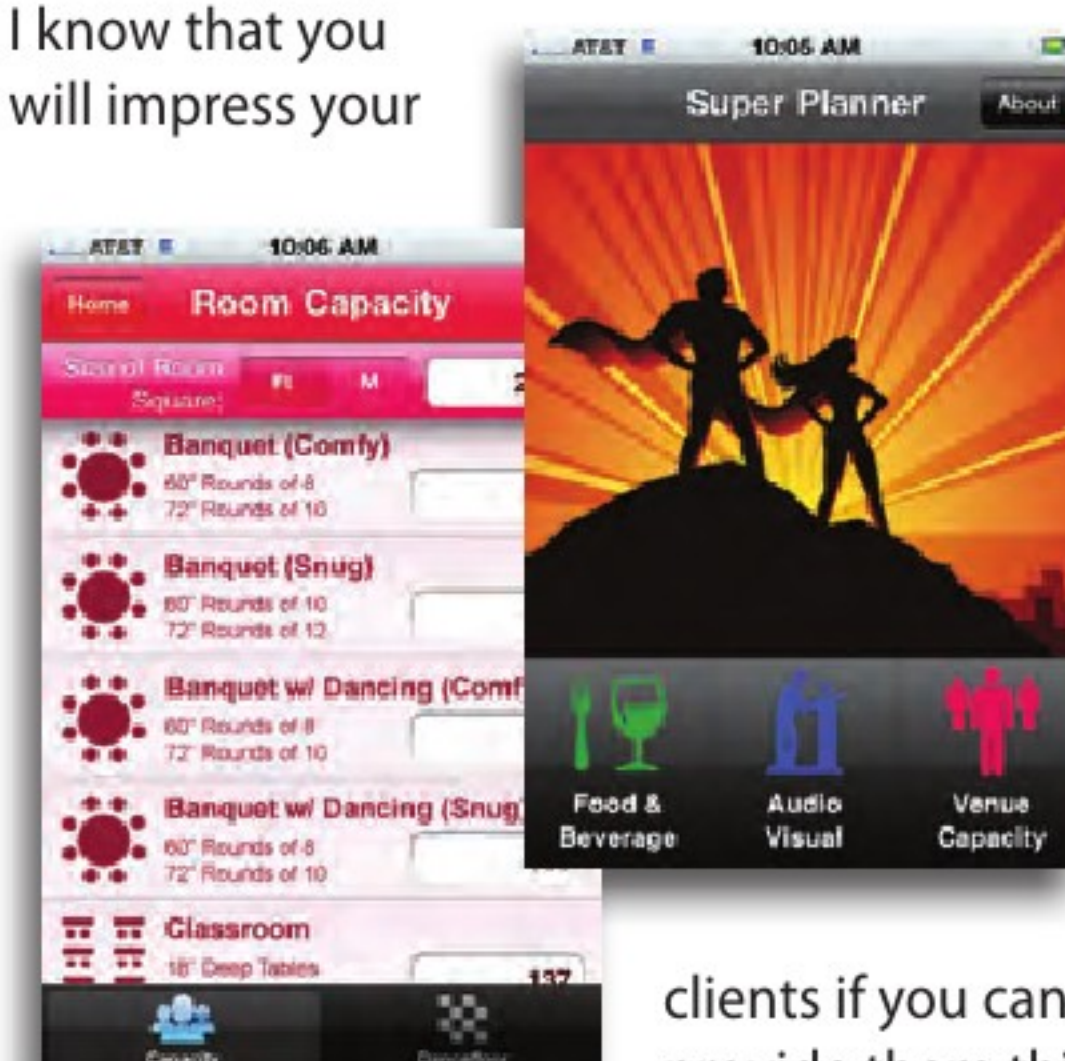
NCAA Basketball and in the fall with the NFL. I would highly recommend installing an application like **ESPN ScoreCenter** (free download) so that you can keep your guests updated on what is happening with their favorite teams.

They may be having a blast at the wedding reception but also wondering about the game (and not wanting to pull out their own smartphones), so you are providing them with an extra service. There are plenty of other similar apps also out there from different providers.

## ADVISING CLIENTS

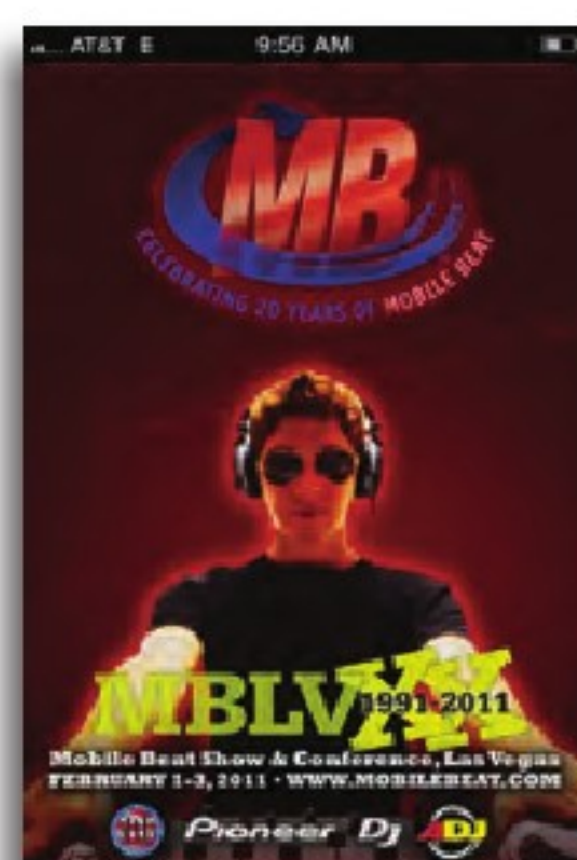
**SuperPlanner** a \$9.99 application that helps you assist your clients. It gives you a fistful of calculators that

help you figure out things like: the number of people that can be seated in rooms with different sized banquet tables; or the amount of food to order along with gratuities and the total cost of a meal; recommended stage height based on the number of people and length of the room; projection distances; staffing amounts; and much more. It would make sense for all the catering executives that you work with to have their own version of this application, preloaded with their facility's information; whether or not they do, I know that you will impress your



clients if you can provide them this kind of info.

OK, that's a start. Again, please send me the names of applications that you would recommend that I carry on my iPhone, that I can pass on to the readers of Mobile Beat. Email me at [rb@mobilebeat.com](mailto:rb@mobilebeat.com). Until next time, remember to...get appy! **MB**





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*"Its ease of use and the relatively inexpensive price point is going to really shake up the mid market Digital DJing controller range. The SCS.4DJ runs its own Digital DJing Software with all of the features that would be expected on high end DJing software and will read digital audio files directly off any storage device."*

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# Kids Say...and DO the Darndest Things!

IT'S "JUST KIDS' STUFF," BUT IT CAN FILL YOUR CALENDAR WITH INCOME

BY ROB JOHNSON •

**I** do a lot of midweek kids events. They are easy and can be a ton of fun. Interactive games, game shows, bubble parties, karaoke and Campardy are just some of the options.

Like most Midweek Money they aren't always the most lucrative, but they add up. I still love getting 400 or 500 hundred dollars for a couple of hours on a Tuesday afternoon, having fun with kids.

## SOCIAL (MEDIA) STUDIES

A lot of people I talk to say they "don't do kids events." I have never quite understood that thinking. If you are in the BUSINESS of being an entertainer, it is fun to entertain all ages and types of people. Just like any other events, you get good and bad in the crowd. I find kids love to be entertained, and if I do a good job they respond. I like to treat them as a little older than they are and show them respect. If you talk down to them, it shows. They will turn on you quickly and

make it very difficult to have fun.

I recently held a teen dance at a local facility where I advertised and did all the promotion. We had 300 kids and charged \$7 per person. Not a bad three hours. The best part is, I waited until I had an open date and then scheduled it for a Friday when I wouldn't have done another show. If you sit back and wait, you may or may not get the call. If you are proactive and go out and find the work, it is easier to stay busy. Facebook is a GREAT place to promote events like this. I have a personal page and I promote it to my friends—who may have kids that would be interested. I also have a professional FB page where I can promote events; and I use the venue's page as well. I don't spend any money on advertising anymore. Social media has taken over the world. I now plan to do at least one teen event every month and fill up my available dates.

## GET YOUR HEAD IN THE GAME

Kids of all ages LOVE game shows. You don't have to make the questions hard. Make them fun. Interaction by the host is the key. Give the kids the feel of a TV-style game show and they will have a blast. I like to use questions geared to K through 5th grade. These are still tough sometimes, but give most kids a chance to show how smart they are. Make the competition fun for them. The prizes don't have to be much. Maybe a free yogurt at the local Cherry Berry or something else they will really want to win. All my DigiGames systems have the ability to get the kids involved and laughing. My current favorite is the TM 140 which has the A,B,C,D choices. It is awesome and easy to use.

I did a two-hour photo booth for

a birthday party last week and the kids had a blast. The birthday boy got pictures of him and his friends that will be great memories. Again, it wasn't a huge event but it was from 6:00 to 8:00 on a Wednesday night. Not a bad time to bring in some Midweek Money.

I know I have mentioned Campardy here. My good friend Keith Alan does 50-some shows in a little over a month during the summer. I wish we had that many camps around my neck of the woods, but we don't. If you are in an area that has lots of camps, give Campardy a try. It is a very lucrative program.

Kids karaoke events are fun as well. I have several each summer at the country club I belong to. They usually do it by the pool on a Sunday afternoon. Those are awesome events because my family gets to enjoy the day with me. Conventions, churches, schools and private events are all great places to book kids events. I am really looking forward to my annual 4th of July event at a HUGE resort. I do three shows in 7 days and spend the rest of the time camping and spending great quality time with my beautiful wife and three wonderful boys. What a great way to make a living.

If you aren't full time in this business and really want to be...what are you waiting for? There is Midweek Money out there. All you have to do go find it. If you have any questions start networking with other professionals. Come see me at the ADJA convention in September, or better yet make sure you attend Mobile Beat 2012. I have an expanded roll and it won't be hard to find me. I am always happy to share my story with those that are interested. **ME**



*Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean.*

*Rob is also the owner of The Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.*



A close-up photograph of a woman with blonde hair and brown eyes, smiling slightly. She is holding a black smartphone in front of her face. The phone's screen displays a quiz interface with a blue background. At the top, a dark blue button contains the text 'PLAYER 1'. Below this, the question 'What is DigiGames working on for 2011?' is written in bold black text. Four answer options are listed in colored boxes: a red box for 'A) Turning cell phones into wireless buzzers.', a green box for 'B) Setting up an entertainer's 3-day convention.', a green box for 'C) Creating performance opportunities for entertainers.', and a dark blue box for 'D) ALL THE ABOVE.' in yellow text. At the bottom right of the screen, it says 'SCORE: 814'.

**PLAYER 1**

**What is DigiGames  
working on for 2011?**

- A) Turning cell phones into  
wireless buzzers.**
- B) Setting up an entertainer's  
3-day convention.**
- C) Creating performance  
opportunities for entertainers.**
- D) ALL THE ABOVE.**

**SCORE: 814**

(Hint: The answer is 'D')

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# Dancing Down the Decades

DANCEABLE POP SOMETIMES FADES, BUT NEVER FADES AWAY

BY MIKE FICHER •

**T**he date is April 12, 1954; one of the most infamous in pop music history.

Bill Haley and his Comets (Haley on vocals and rhythm guitar, Marshall Lytle on string bass, Joey Ambrose on tenor saxophone, Billy Williamson on steel guitar, Johnny Grande on piano, and trusted Comets' session players Billy Gussak on drums and Danny Cedrone on electric guitar) are recording their first session for their new label, Decca Records, in the Pythian Temple studios in New York City. Sammy Davis Jr. is waiting outside to record.

The session—which almost did not take place because the ferry the band traveled on to the session got stuck on a sandbar en route to New York from Philadelphia—is at the command of one of the most storied names in the music business, Milt Gabler, who produced Louis Jordan as well as Billie Holiday.

## THIRTEEN AND ONE

The renowned producer directs the band's energy in the session to a bizarre, post-apocalyptic song entitled "Thirteen Women (and Only One Man in Town)" (previously written and recorded by Dickie Thompson), which Gabler wanted to promote as the A-side of the group's first single for Decca.

With minutes left in the session, Gabler asks the band to record what was intended to be the B-side of the record: "Rock Around the Clock." Only two takes were recorded, neither one acceptable in and of itself for release. However, through creativity and a bit savvy editing, Gabler ingeniously patched together an acceptable version from the two takes.

## SPINNING TO OBLIVION

"Thirteen Women" was released to a lukewarm response. However, when radio disc jockeys flipped over the record, "Rock Around the Clock" gained respectable chart action, peaking at #23 in the summer of 1954.

Then, fate stepped in. In the fall of 1954, production began on the film *Blackboard Jungle*, starring Glenn Ford, Anne Francis and Sidney Poitier. While at the home of Ford, one of the film's producers heard a record that belonged to his son...Yup, "Rock Around the Clock."

Later, when the time came to select a song to play over the opening credits of the movie, the producers chose the song heard at Ford's house. When kids in the theaters heard "Rock Around the Clock" blaring over the movie credits, they went wild. Naturally, the song was re-released and

quickly shot to the top of the singles' charts, succeeding Lex Baxter's "Unchained Melody" at the top position, and signaling a sea change in pop music.

## WHAT'S IN A HIT?

While speculation can fill encyclopedic volumes on why the song became a hit—great guitar break by Danny Cedrone, reprising his 32-

note break on the Comets' 1952 hit "Rock This Joint" note for note; the inclusion in the movie; right place, right time—one of the keys to the song's success is the dance quality of the tune.

Yes, many ballads, mid-tempo rockers, simmering soul jams, and country story-songs have



**"It's got a great beat and you can dance to it."**

become hits. But the popularity of many, many top tunes is based on the oft-used refrain from *American Bandstand's* Rate-a-Record segment: "It's got a great beat and you can dance to it."

And so it was with "Rock Around the Clock." In its wake, the handcrafted tunes of Tin Pan Alley gave way to different measures for pop success. Would teenagers like and buy the tune? Did the song have a great beat? Could you dance to it?

Soon record hops offered the teens of the day the opportunity to hear their favorite songs in a communal setting. Yes, you might say record hops were the first mobile events and their hosts and engineers the first mobile entertainers!

Continuing to carve their own culture, teens started breaking away from the partner conventions of their parents' generation to—gasp—dance *apart*. They created dances like the Stroll, the Hand Jive and the Mashed Potato to tunes like Chuck Willis' "C.C. Rider," the Johnny Otis Show's "Willie and the Hand Jive" and the Marvelettes' "Please Mr. Postman."

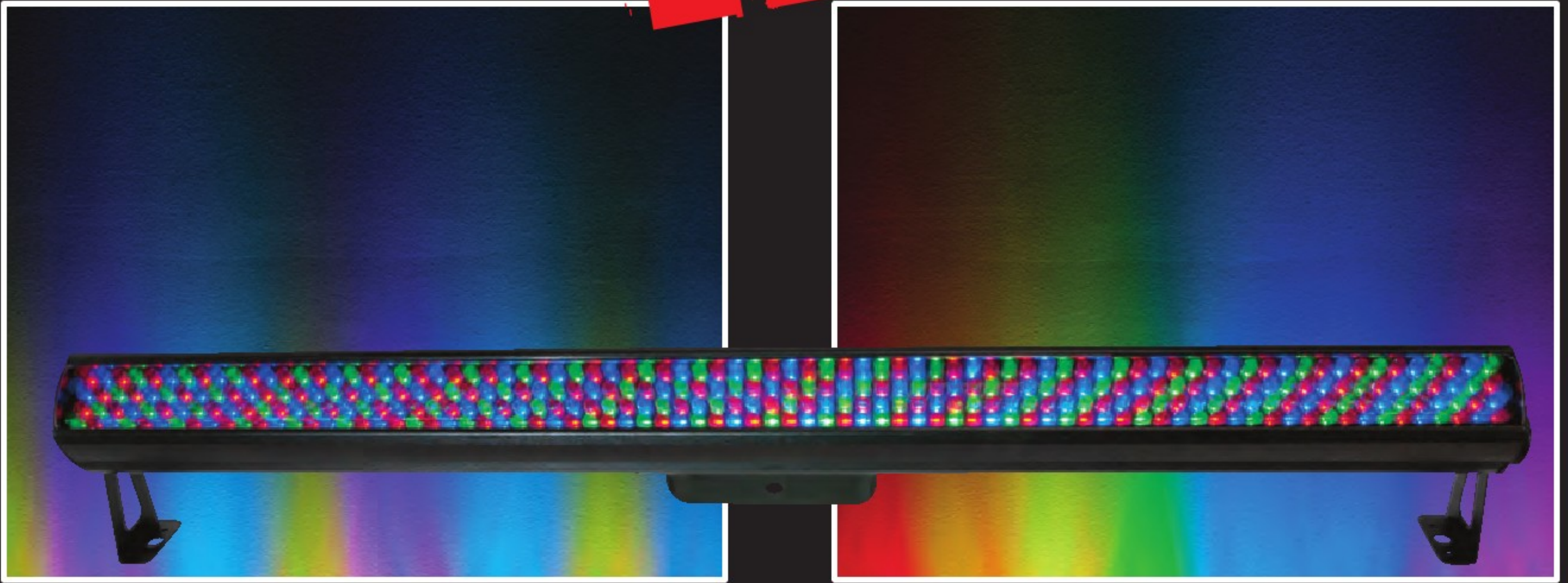
Attentive producers responded with songs such as "The Stroll" by the Diamond (#4, 1958) and Dee Dee Sharp's "Mashed Potato Time" (#2, 1962) to cash in on specific dance crazes. Cameo-Parkway, the little label that could, cornered the fad dance market with the likes of "The Twist," "Limbo Rock" and "The Watusi."



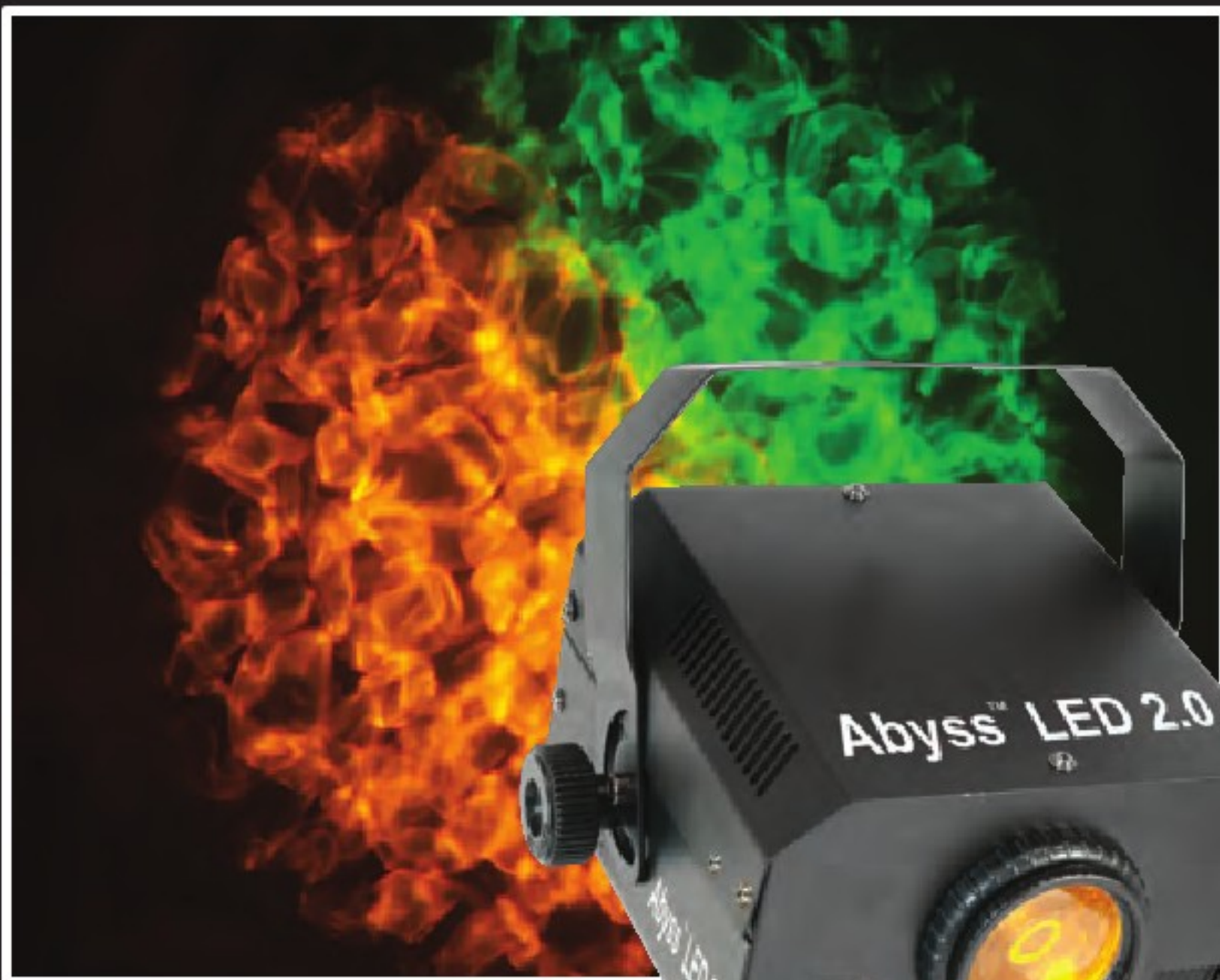
Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.



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## THE DAY THE MUSIC DIED?

However, by 1960, the rebelliousness of rock & roll was fading. Elvis was in the army; Little Richard found God; Chuck Berry was unjustly jailed; Jerry Lee Lewis's questionable love life made him a pariah. Buddy Holly died in a plane crash, Eddie Cochran in a car accident. Haley couldn't find work and moved to Britain. Was Frank Sinatra right? Would rock & roll be a five-year fad? Was danceable pop dying under the weight of undanceable hits like "Theme from *A Summer Place*" and "Michael, Row the Boat Ashore"?

But in the very nick of time, just as the United States came to the aid of the besieged British two decades earlier, the Lion returned the favor for the Eagle's moribund music scene. Influenced by overlooked American rhythm & blues artists and the aforementioned rock & roll pioneers, the Beatles, the Dave Clark Five, the Rolling Stones, the Animals, the Yardbirds, the Kinks and dozens more rekindled the energy—and

danceability—in pop music.

And on another front, with an \$800 loan from his family, Berry Gordy Jr. founded Motown Records and began bridging the rhythmic sensibilities of soul music with simple pop-oriented orchestrations and lyrics to provide a dance soundtrack for America's youth in the 1960s. Between the British and Berry, danceable pop was back.

## SPINNIN' WHEEL

However, just as the end of the 50s marked a transition to more sedate pop tunes, so did the end of the 60s. Motown moved to Los Angeles; the Beatles broke up; concert attendees died at Altamont; anti-war protests and civil rights struggles lost the energy they had lent to musical revolution.

The early 1970s marked the emergence of singer/songwriters like Elton John, Paul Simon, Carole King, James Taylor, and Carly Simon. For every Marvin Gaye, seemingly four Neil Diamonds abounded. For every Aretha, five Linda Ronstadts flourished. You could listen...but dance? Not really. And so the wheel of musical fortune revolved gain.

## BURN, BABY, BURN

But then, like twenty years earlier when "Rock Around the Clock" fused the elements that would become rock & roll, Gloria Gaynor's "Never Can Say Goodbye" merged soul with the beat from the surging underground club scene into an irresistible force called disco.

Songs like KC and the Sunshine Band's "Get Down Tonight" and "That's The Way (I Like it)," Van McCoy's "The Hustle," Silver Convention's "Fly Robin Fly," and many others, were not only omnipresent in the suddenly trendy discos but also number one hits on the pop charts.

Dance and pop had merged like never before; not quite a teen phenomenon, but with more a young adult zeitgeist, given the significantly smaller generation succeeding the baby boomers (80 million to 40 million).

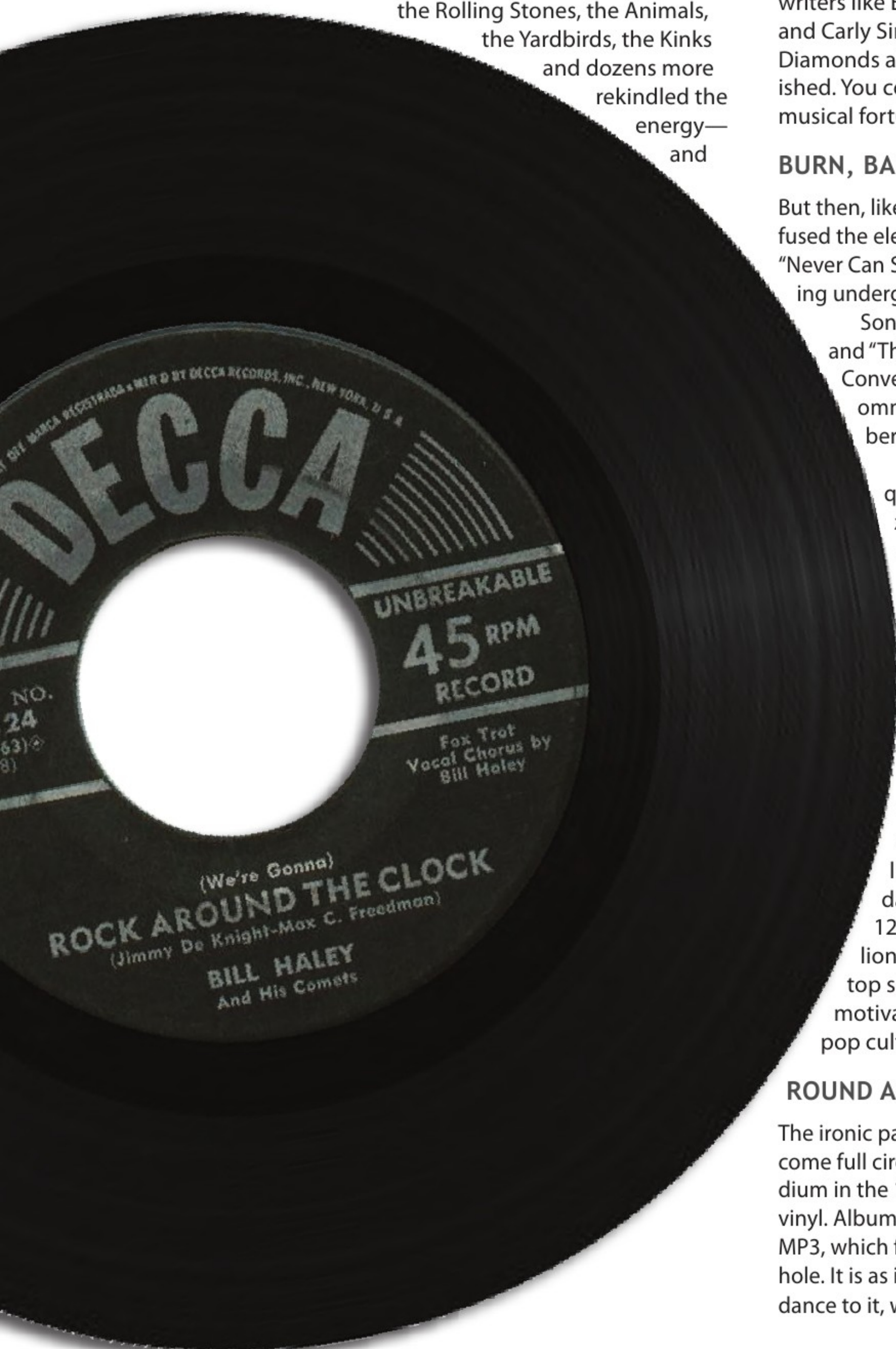
## IT'S THE SAME OLD SONG

So what does this brief history lesson mean for the mobile entertainer? Well, as George Santayana so famously wrote, "Those who do not learn from history are doomed to repeat it."

How many of the songs mentioned in this article still hold up well today on mobile DJs' playlists? Who, according to *Forbes*, is currently "the most powerful celebrity" in show business? With her larger than life presence, a seemingly endless stream of catchy, danceable hit records, \$90 million in earnings over a 12-month period, 32 million Facebook fans and 10 million Twitter followers, Lady Gaga unseated Oprah at the top spot. The success of the young Lady should provide motivation for mobile entertainers to keep a close eye on pop culture and music, and a keen ear open for fresh sounds.

## ROUND AND ROUND

The ironic part of the last 50-plus years in the music business? We've come full circle. 78s and later 45s were the primary delivery medium in the 1950s. One song (well, two songs actually) on a piece of vinyl. Albums came into vogue in the 1960s, but now we have the MP3, which frankly is a 45 without the cool label and the spindle hole. It is as it has always been—about the song. And, if you can dance to it, well, you might get an 85 on *American Bandstand*. **MB**





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# Sunshine State DJ Excels in Schools

From a strategic location in Winter Haven, Florida, Arnoldo Offerman and A Premier Entertainment reach out to serve the Central Florida region with wedding and youth-oriented DJ expertise.

Mobile Beat publisher Ryan Burger sat down with this DJ who is passionate about the school market to get an idea of what makes him tick. Following this interview, check out a new column that Arnoldo will be penning for Mobile Beat, where he will share from his deep youth event experience. If you are looking for an "education" in the school market, this is the DJ you want to listen to!

**Ryan Burger:** Arnoldo, tell us a little bit about yourself, please.

**Arnoldo Offermann:** I've been DJing for several years now. I've been with this company for close to six years...we specialize in two different things. Weddings; and then our biggest market—which is my absolute favorite—is schools. And that division is called For Schools Only. We have a different type of staff, talent, and equipment set for that, so we're able to specifically focus on those events and tell our clients this is all we do without being a jack-of-all-trades-master-of-none.

**R B:** The "music for all occasions/we'll play any party you can imagine" kind of thing doesn't go over with clients these days, does it?

**A O:** It really doesn't. And I think it all depends on how well-educated the clients are. Being in Florida, everybody thinks it's such a grand market. But Florida's very difficult. Thirty minutes from me, I have Orlando. And everybody thinks Orlando's a big market. There's still schools out there that have never spent more than \$500 for a DJ; while a school two minutes down the road has never spent less than \$5000 for a DJ. So it's really all about the perception they have...

But even from the wedding perspective, our biggest clients are having their weddings in VW halls, because the less they spend on these halls the more they realize they need to spend on making everything else really memorable.

**R B:** Got you. Now, you're the vice president of A Premier Entertainment. How did you find your way into the world of DJs?

**A O:** Real funny story. I'd been general manager of the Lakeland Skate Center, which was the largest skating rink in our county, for several years. After I met my wife, while we were still dating, I wanted to pursue a better job because skating wasn't going to just last forever, and I got into the IT industry.

Working several hours and still being in high school was really difficult, and I realized I didn't like being in front of a computer the entire time...I started looking into DJ companies. I called one of the bigger multi-ops in our area—bigger, not all better—and he goes, "I'm not hiring anybody at the moment. However, there is a company called A Premier Entertainment. They're always looking for DJs. Give them a call." Which was funny because prior to this the two companies had never talked to each other.

So I went over, met Kelly Suit; I applied. It was going to be just a small, part time. Kelly said he needed somebody full time in

the office. And of course, it just grew from there.

**R B:** So now, what is your split between types of events?

**A O:** It's such a volatile market...It used to be half and half. Actually, 2007 was our strongest year ever, especially for schools. Last year, it was our worst year ever. It was so depressing, I thought, "You know what? Forget schools. I'm done with it." This year, we more than doubled, not only our clients, but how much the average client spends, which has been fantastic.

Yes, weddings are still our bread and butter, but in the long run it's always going to be schools, because couples only get married once. And while there is word of mouth, it's not a guaranteed word of mouth; whereas with schools, we sign a two-year contract with them. I have a school that we just signed a contract for homecoming and prom this year and next year. And of course, that means they'll be using us from then on...

[At one of our schools] this is going to be our fifth year. They don't even call any other DJs. They just call us, tell us what the date is. If we're not available, they change their date. So in the long run, I think schools are and will continue to be our biggest bread and butter.

**R B:** How far do you travel on an average weekend?

**A O:** I don't think we've driven more than two hours on average. We have, every now and then, an event that may be three or four hours away. That client, of course, is aware of the travel charges for something like that. But the great thing about our location in Winter Haven is that we are about 40 minutes from Orlando and about an hour and a half from Tampa...It's a really, really nice central location.

**R B:** You guys are digital DJs, right? Tell us a little bit about the tools that you use.

**A O:** We give our DJs what's best for their individual style. Some of our guys work at clubs or they work at radio stations and they have their own Serato and turntable setup. Myself, I have a really custom rig. Everything in there I've tailored to work exactly the way that I like to work, which is basically a DAC 3 controller, Virtual DJ (and my CD players—I never use them. But I know the moment I take them out, I'm going to need them.)...The new Virtual DJ 7 is an absolute godsend to all of us who do a lot of live mashups, where we can have more than two decks at a time...

A couple of my guys now, we're actually switching into the VMS-4...It's rock solid. It's a heavy unit, which I really like as far as durability. And the way that it integrates with Virtual DJ and some of the really unique functions that it has in it, such as the multiple mousepads and everything, I love it...It allows my DJs to do the full mix that they like to do without having to bring in a 200-pound rack.

**R B:** Where's the company going in the future? Do you see branching out? Say, if you could find the right person to run an Atlanta, Georgia office, do you guys have that distinct of a brand that you can start spreading a little bit?

**A O:** We can if we wanted to. Right now, we're focusing on our local market. Within two hours, I could reach, I want to say 175 to 200 high schools. We're not doing 175 to 200 high schools



yet. So once we get to about half of that number, that's when we can start looking elsewhere.

The hardest thing is that it's really hard to find somebody to run the company the way you want it to and keep it to those standards. And I think that's the reason why Kelly and I haven't talked about franchising yet. But it is something that we have wanted to do. My fear is that when you do franchise, while there are some immediate benefits, in the long run, you have to make sure that quality's there.

**R B:** You've been bringing artists into your mix. Can you tell me a little bit about how you've hooked up with some of that kind of material?

**A O:** The great thing about Florida is right now it's the mecca of a lot of hip-hop stuff. Before, it used to be Tennessee, then it went over to Atlanta. And now, a lot of big artists are coming from Florida or coming down to Florida. Things like Winter Music Conference have allowed me to meet some of these artists that are up and coming.

Several years ago when I was working at the skating rink, I was invited to one of the Tastemakers conferences, and there was a gentleman there pushing out his records. And we knew he was going to make it. We just didn't know how big it was going to make it. That guy's name is T-Pain. As you know, he is everywhere right now. Three, four years ago, it was B.O.B.—Bobby Ray, pushing out his album.

So you have to really support these artists from the get-go. I've learned from talking to them that they don't like dealing with DJs that are just there for the bandwagon. They want



somebody that's going to help them out from the very beginning all the way to the end. And that's how I linked up with them. Once I linked up with two or three, they introduced me to their artists that they work with.

**R B:** How's your life outside the DJ world? Are you married? Got any kids? What else do you have going on in your life?

**A O:** I am married. I have two stepkids. They're absolutely fantastic. And my wife, Monica—this is going to sound so funny—she is a DJ's dream come true. All the big setups that you see on our website for homecomings and proms, anything that I do, she's always there. She's there for a lot of weddings. She knows so much about DMX lighting, how the lights work, how the video works.

Last week we had an issue with a projector literally blowing up on us. We couldn't figure out what's wrong with it. And I'm sitting there trying to shuffle things around to get a backup projector in place. I was able to leave for an hour to take care of it, come back, and she's got the entire setup done with my crew. So it's really great that my wife is able to set up that kind of thing. And it just gives us an extra thing to connect about.

**R B:** Okay. Say, someone never gets to meet you, but they need to learn something from you specifically. What can they learn from Arnoldo about the DJ service or life in general?

**A O:** I love all parts of DJing, but my passion lies with schools. I could sit here and talk for hours and hours about it...For example, at any of the local DJ community forums, everyone knows my number. I tell them, give me a call anytime you guys have any questions. And what may be a simple 15 or 20-minute answer winds up being a two or three-hour discussion about schools and everything related. I hate saying I'm the Mark Ferrell of schools, but I do believe that everybody should get what they're worth regarding schools. How Mark Ferrell has worked so hard about DJs in general, particularly weddings, the same should go for schools. I just talked to a school. They're paying \$395 for their DJ. It just doesn't make any sense when the school is grossing \$18,000 and they have the potential of making even more.

**R B:** If readers want to check out a little bit about what you do at A Premier Entertainment, what's the Web address?

**A O:** Well, the main website that I like people checking out is ForSchoolsOnly.com. And also, ArnoldoOffermann.com. That is my personal blog where they can see some of the events I've done. **ME**





# Get Ready for School!

WHAT DOES IT TAKE TO BE A SUCCESSFUL SCHOOL DANCE DJ?

BY ARNOLDO OFFERMAN •

**If you're reading (or skimming) this article, you either want to get into the school market or revamp your school events. Like the rest of your business, you need a plan; and the task doesn't come lightly.**

Over the next few articles, I am going to teach you everything you need to know to grab this market by the horns and move your company to the front of the herd.

Those of you who know me are aware I don't own A Premier

## COURSE REQUIREMENTS

Now that the "watch me puff myself up" part is over, let's talk schools. First we need to make sure you've got the right stuff. Let's go through a checklist; do not advance until you can say "CHECK!"

**Equipment:** If you own anything less than 15' of Global Truss and a pair of crankstands, then start over. We tried using less for schools when we first began, and boy, I wish I could go back and fix that mess! A school gig demands big speakers, big subs, big lights, maybe video. You also need a big enough truck to haul this all in. Don't go breaking your bank! We started years ago with two 5'x7' screens, a 10'x10' truss rig, and 10 lights. We rocked it back then and you can, too!

**Roadies:** I don't care if you think you can set this all up on your own. Load-in and set up are mentally and physically draining. It WILL hinder your performance. Get ready to expand and hire some roadies!

**Stamina:** Doing large teen dances takes a lot of energy, and doing them back to back doesn't get easier. As your venture grows, so does the to-do list. Floorplans, music, request lists, parts list, equipment check, cleaning, rider, etc.—this WILL wear you out!

**Big brass "jog wheels:"** School DJs are often ruthless. Some will be very nice to you, but tough competition, others will snake gigs from you and trash-talk you every minute they can. Keep a thick skin, you're going to need it!!

**A love for today's music:** If you hate today's music, this will NOT be enjoyable for you, and that changes the energy you emit to the students. You'll need to be well-versed in the music these "young whipper-

snappers" listen to nowadays!

**Mixin' skills:** Yes, programming is important, but couple it with beatmixing for a unbeatable combo!

**5-Hour Energy shots.** I've gone six years without needing one, but I'm about to reconsider!

Honestly, you cannot do this successfully without possessing every quality above. The good news is, most of these criteria are easily met by most experienced DJs. You could argue some of them, such as beatmixing, but the honest truth is that I know I'm not the only one who has gotten schools' attentions just by repeating the word. If you want to do this, REALLY want to do this, but there's something above you're not comfortable with...fix it! Don't give up easily; this is a very rewarding market with many side-market opportunities, such as Sweet Sixteens. With some hard work and time/money investments, you will school division with some impact! **MB**



Entertainment. Rather, CEO (and one of my best friends, Kelly Suit does). This brings the question that you rightfully may ask: Why listen to me? My job in the company (Productions Manager/VP) breaks out to many tasks, but our school division, ForSchoolsOnly, begs a different title and set of responsibilities. I am the division president, and this market is my baby. I created the name, concept, promotional materials, and sales techniques for this division. The result? In a market of \$600 school DJs, we do dances from a simple \$1,500 to \$11,000 per event. During homecoming or prom, we knock out about four dances (along-side weddings and such) and keep things flowing rather smoothly. Schools ask for our DJs by name and grinding is NOT a problem at our dances. Our set up is efficient, powerful, and memorable. Call it ego, but I believe we are the best teen dance specialists in our state, if not the country. A Premier Entertainment owns all its own equipment and has dedicated employees. Simply put: We know our stuff.



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## LEG 1

### July 25 • Nashville, TN

Hilton Garden Inn  
412 Royal Parkway  
Nashville, TN 37214

### July 26 • Atlanta, GA

Dave & Busters  
2215 D & B Drive  
Marietta, GA 30067

### July 27 • Tampa, FL

Best Western Bay Harbor Hotel  
7700 W. Courtney Campbell Causeway  
Tampa, FL 33607

### July 28 • Ft. Lauderdale, FL

Dave & Busters  
3000 Oakwood Boulevard  
Hollywood, FL 33020

### The Hollywood Effect

**Ben Stowe, CTS**

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### Intro to Marketing & Selling School Dances

**Arnoldo Offermann**

This seminar will discuss why schools can afford more than you might think, and why charging low prices will HURT you in the long run. Learn how to influence students and teachers to choose your company and spend more money overall, using out-of-the box sales techniques, rapport building skills, and a straightforward sales approach. [TAMPA ONLY: "Demanding What You're Worth at School Events." Being from the Central Florida area, Arnoldo will tailor the above seminar above to fit the Tampa market.]

## LEG 2

### July 31 • Buffalo, NY

Dave & Busters, Eastern Hills Mall  
4545 Transit Road Suite 220  
Williamsville, NY 14221

### August 1st • Albany, NY

Polish Community Center  
225 Washington Avenue  
Albany, NY 12205

### August 2nd • Wallingford, CT

Sound Spectrum Offices  
39 N. Plains Industrial Road  
Wallingford Center, CT 06492

### August 3rd • Edison, NJ

Crowne Plaza Hotel  
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Edison, NJ 08817

### August 4th • Philadelphia, PA

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### Marketing Your Message Through the News Media

**Tom Haibeck**

Have you ever wondered how business people get themselves profiled in newspapers, magazines and on radio and television programs? It's a great way to generate free advertising about yourself as a mobile entertainer—and PR expert Tom Haibeck will show you how to make it happen. From how to write a press release, to tips on preparing yourself for a media interview, you'll learn about leveraging the power of the news media to boost your business. After pluggin his books *Wedding Toasts Made Easy* and *The Wedding MC*, Tom knows how the media game works. He has also operated his own highly successful PR consulting firm for the past 25 years.

### "OPE" = Other People's Equipment/Entertainment **Leonard Ybarra**

How you ever considered the possibilities of additional income through the use of other people's equipment? Used wisely, this strategy can be one of the most effective ways for you to generate income on a local and national level while becoming invaluable to your clients.



# The Mobile Beat Summer Tour 2011

## Tour Dates and Seminar Speakers

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### LEG 3

#### August 14 • Cleveland, OH

Dave and Busters  
25735 First Street  
Westlake, OH 44145

#### August 15 • Indianapolis, IN

Dave and Busters  
8350 Castleton Corner Drive  
Indianapolis, IN 46250

#### August 16 • St. Louis, MO

Dave and Busters  
13857 Riverport Drive  
Saint Louis, MO 63043

#### August 17 • Chicago, IL

Dave and Busters  
1155 N. Swift Road  
Addison, IL 60101

#### August 18 • Des Moines, IA

Capital Room  
315 E 5th St # 206  
Des Moines, IA 50309

#### Marketing Your Message Through the News Media *Tom Haibeck*

[ See description from Leg 2 ]

#### Establishing Yourself as a Host *Josh Yawn*

The ability to be a good host is a crucial part of being a credible mobile entertainer. The art of connecting with an audience and possessing the public speaking skills necessary to be called a host is something many DJs overlook. Whether emceeing a wedding reception or hosting a game show, the mobile entertainer's ability to drive the event is vital. Learn better mic skills, branding, improvisation, how to keep any event moving, interviewing skills, and more. Most importantly, in the tradition of Josh's *DJ Crash Course* presentations, attendees will also be taught what NOT to do.

### LEG 4

#### August 21 • Phoenix, AZ

Dave & Busters  
2000 East Rio Salado Parkway  
Tempe, AZ 85281

#### August 22 • LA / Orange, CA

Dave & Busters  
20 City Boulevard West  
Building G Suite 1  
Orange, CA 92868

#### August 24 • San Jose, CA

Dave & Busters  
940 Great Mall Drive  
Milpitas, CA 95035

#### August 25 • Reno, NV

Best Western Plus Airport Plaza  
1981 Terminal Way  
Reno, NV 85902

#### Tots, Tweens and Teens *John Rozz*

Learn how to work your skills and games with Tots and where to make your best changes for the Tween world. The Sweet 16 market is the hottest in the world right now—find out how to cash in on it! John will cover the pros and cons to opening up your own Kids' Club and operating it to its fullest. Also included, a look at the future of teens dub step music.

#### New Trends in Lighting! *Jason Weldon*

Learn or review the four key components of conventional lighting design for your wedding packages: uplighting, dance floor washes, monogram projection and pin-spotting. Intelligent lighting is great, but when you see how easy (and cheap) conventional lighting is, you will immediately want to build your arsenal. Learn how to bring the room together with all of these options, and design custom lighting schemes for different wedding receptions.



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*-Ken Heath, D.J. Ken's Mobile Music*

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# A Lethal Dose of the Beat

FROM HOUSE PARTIES TO CLUBS TO WORLD-TOURING BANDS,  
DJ LETHAL LAYS DOWN ALL KINDS OF HEAVY GROOVES

**D**J and producer DJ Lethal (a.k.a. Leors Dimants), best known for his work with House of Pain and Limp Bizkit, among many projects, has repeatedly unleashed the turntables like a weapon within the theater of aggressive music.

While harder sounds are not for everyone, House of Pain's "Jump Around" is still being played by the mobile DJs everywhere, and remains a highly requested song, as evidenced by its appearance yet again on the Top 200 chart (at #70; see page 39). The tough-edged fun and energy that DJ Lethal helped unleash in the 90s is alive and well...

**Mobile Beat:** We're here with DJ Lethal. Tell us about yourself and how you got into the whole DJ thing.

**DJ Lethal:** Basically where I started getting into DJing is in junior high school, probably...the hip-hop culture was just starting off. It was all about break dancing and graffiti. I started out doing graffiti and beatboxing first. One of my friends, who was a fellow graffiti writer by the name of Sir, from West Coast Artists, was one of the first guys that I knew that actually had turntables.

So after we'd go on our graffiti missions, then do whatever we'd do after school, we would go to his house and just scratch and practice. Then there was another DJ, DJ Rob One, who influenced me a lot. We basically lived about a block from each other. He actually passed away some years ago; rest in peace, Rob One. He was a legendary West Coast DJ. I would go over to his house and his whole living room would just be crates of records. And he was like actually the first one that I saw using a 4-track to make mix CDs and mix tapes.

**M B:** So, how did you break into doing paying gigs?

**DJ L:** I think the first time I ever DJ'd out like at a party was a Beverly Hills High School dance...and I basically borrowed my dad, who was a musician. My dad, he was on the live scene. He played in Russian restaurants and clubs. He was like the Russian Ricky Ricardo. So music was always part of my life. I grew up in clubs, since my dad played the guitar, was the leader of a band.

So I basically took my dad's pretty decent record collection and a Technics 1210. So I'd have one good turntable that I could scratch, because the 1210 was direct drive...But you also had your turntables that were like held together with a rubber

band so you couldn't scratch on them. So I had one good one that I could scratch on and one that I just played records on. So I naturally leaned to the right hand. I'm way better at my right hand scratch-wise.

**M B:** Give us a little background on House of Pain.

**DJ L:** The way I met Everlast was he used to have a girlfriend named Tairrie B...I used to beatbox for Tairrie B, and she was a white rapper girl, who was like the first white rapper girl that was signed by Ruthless Records. And I was in her video,





and you can still check it out. It's called "Murder She Wrote." Eazy-E and Schoolly D are both in the video...I was probably like 16 or 15. And it was this gangster theme.

But anyways, so Everlast was doing a tour, and he was signed to the Rhyme Syndicate, which was Ice-T's label. And one day I get a phone call out of the blue from Tairrie B, and she's like, hey, my boyfriend is this guy, Everlast, and he's looking for a DJ and he wants to hear you beatbox.

So I had made a meeting, and I remember exactly where we met. We met like a block from my house, which is off La Cienega and Sunset Boulevard, at the Pink Dot...all I remember is I borrowed one of my dad's suits and I went up to meet Everlast and we hung out and I beatboxed for him. We just

House of Pain, 1991



hit it off from there and became friends. And then I ended up leaving in the middle of 11th grade to go on my first tour with Everlast and Ice-T and the Rhyme Syndicate. That was in '88.

**MB:** Wow. So you're going from a high school kid to touring with some of the biggest artists of the day.

Okay. So you go along, a year or two later, Danny Boy comes into the mix. You put out a couple albums under the House of Pain name. And then what did you do in between there? I mean, you went on to do a lot of stuff with Limp Bizkit. Can you tell me a little bit about that?

**DJ L:** Yeah. Well, basically after "Jump Around" came out, late 1991-92-ish, we were doing a bunch of small gigs and radio performances and even street party performances... After "Jump Around" started cracking, we did a month or two in a van, rolling around, playing for 5 to 10 to 20 people sometimes, you know. And then the song starting taking off and then we went and started doing shows with Cypress Hill.

The song took off so big and our album did so well and we started doing our own shows. So the first band we ever took on tour, for their first tour, was Korn, which was rock-influenced. And then the second band we took out on tour was Rage Against The Machine. The first tour they ever did was opening up for House of Pain. So after House of Pain did their thing (we did like three albums), after the last album, things kind of slowed down a little bit. We all decided to kind of just do our own thing for a minute.

And we did one last run of shows for St. Patrick's Day in

Florida. And there was this little band called Limp Bizkit that just happened to be opening up for us. I was intrigued by the band. I wanted to produce the band and have them do some demos. So we just became friends. And at the time, I had a studio at my house, and I had just produced Sugar Ray's first album. And I invited the guys over and they came down...

...And now, we're just finishing up the *Gold Cobra* record for June 7th release and we're in rehearsals with Limp Bizkit for a Limp Bizkit world tour. And the guys from House of Pain are out playing some shows right now. So we're all kind of doing our own thing. I'm sure I'll hop onstage if we have a few shows that we're doing together. We're on the same bill in Europe, so I'm sure I'll hop on the wheels.

**MB:** Very cool. Where do you see the future going for you? More toward performing or producing?

**DJ L:** I mean, I go out and I do DJ gigs all the time. I played at Ministry of Sound in Singapore. I've played every single club in Hollywood...And now I just started a group called Party Slayerz. And that's more of like the electronic dance, kind of uptempo stuff that I'm doing now these days.

But I'll always be in hip-hop. I mean, listen; for me, I want to conquer every genre, you know what I mean? If it means I've got to make a country song, I'm going to make one.

Limp Bizkit, 2010



**MB:** That would be an interesting mix.

**DJ L:** I like a challenge and I hate being pigeonholed into just being one style of music. That's why if you go to AllMusic.com and type in "DJ Lethal" or "Leors Dimants," then you can see the variety of my discography.

**MB:** Is there anything you want everybody to know about you and what you're doing?

**DJ L:** Yeah. Go to LethalDoseRecords.com. Look for that. I'm accepting demos right now. I'm re-launching my label. Also, LimpBizkit.com; "Gold Cobra" is the album coming out June 7th. Pick it up. And our website, LimpBizkit.com. And I'm @DJLethal on Twitter. Spinning the world right round, round. **MB**



# Worldwide but Down to Earth

DJ JOHNNY JUICE TALKS ABOUT THE DIFFERENT KINDS OF SUCCESS  
HE'S ENJOYED BEHIND THE MIXER

**S**tarting out on Long Island as a very young, prodigy-like “kid DJ,” DJ Johnny Juice made his way from his bedroom to weddings and ultimately to world-wide success as part of seminal rap group, Public Enemy.

For all the fame and fortune he's found as a famous touring turntablist, Johnny still considers the personal connections he makes at mobile gigs to be the most genuine. Read on to see what makes this unique DJ tick...

**Mobile Beat:** We're here with DJ Johnny Juice. Tell us a little bit about how you got to where you are now.

**Johnny Juice:** Okay. Well, it started way back in the early 80s, late 70s. I saw my cousin, Benji, who was a party DJ. He was trying to angle himself to become a disco club DJ. And he had equipment. Of course it wasn't the greatest stuff; a couple of straight-arm belt drive Technics turntables.

At the time, I was what you would call a breakdancer, a B-boy, and I wanted to become a DJ. I started trying to emulate Benji and becoming a club/party-type DJ, even though I was a little too young for the clubs at the time. But in the early 80s, I won a Junior Olympics karate title, a taekwondo title. I won a medal. And my mother said if I won, she'd buy me DJ equipment. So I won.

So she took me down to Sam Ash in Hempstead—the very first Sam Ash—and bought me a Peavey CS-800 power amp. A very nice amp...I guess the guys at Sam Ash talked us into some good stuff. I forgot which speakers we bought. I think

they were Cerwin Vegas, and a couple of other goodies. And then of course, that didn't leave much for the actual DJ components. So I bought a Gemini—and I can't remember which one it was, but it had an echo chamber and a wooden bass.

**M B:** I've seen pictures of that. Yeah, I know what you're talking about.

**J J:** I had that mixer. And then I had a Technics SL-23, which is a belt drive, curved-arm turntable, and cheap. My mother had that turntable; she gave it to me. And then I had a Scott straight-arm belt drive turntable...

So that was my crappy setup. And I started to embark upon doing parties. And my first party was a junior high school graduation party. I'll never forget it. I got paid a whole whopping \$40 to DJ the whole night, which I did. And it didn't matter because I was having fun; it's my first party. When I moved from Long Island to the Bronx, DJ Will became like my DJ mentor and eventually became very friends. And now he actually works for me.

**M B:** Cool.

**J J:** So I'll flash forward real fast. Through the years I became a little more popular in the area on Long Island I was at. And I had enough money to buy better equipment. I never upgraded the mixer, at least not at that time. But I eventually bought one Technics 1200. So I had the 1200 and then the SL-23 belt drive. Now, because I was so good at scratching on the belt drive turntables—it wouldn't even drag when I let the record go—by the time I got the 1200, I was way better than somebody that never had the unfortunate luck to DJ on crappy stuff.

So got I real good, real fast. And eventually I bought another 1200, and then a Numark DM-1650...and I became the de facto party DJ at the basement parties. Then I started doing weddings.

And my mother's in-laws were very big in the community. They ran the Kiwanis club. And I'm Puerto Rican, so they also ran the Hispanic Association in the area, so I started getting those kind of jobs. So I started becoming a mobile DJ. And I did everything—everything that was anywhere in the vicinity of Long Island and even Brooklyn and Queens area...At the time I didn't have a license so I had people driving me out.

**M B:** It was a curfew issue. You literally





couldn't drive to the gigs.

**JJ:** I couldn't drive to the gigs. I mean, I could stay out as long as I want. I was like an advanced student. So as long as my grades didn't slip, my mother said you could do whatever you want to do. Unfortunately my father committed suicide in '83. So my mother didn't know how to react. So instead of being overly protective and overly restrictive of my activities, she kind of gave me a long leash.

And at the same time, I started DJing for local rap groups. One of the rap groups became Leaders of the New School. That was Busta Rhymes and Charlie Brown. Charlie Brown was in my school at the time; he was in my grade, and Busta was a few years younger. We formed a group and eventually I started doing the rap/scratch thing.

But I was still doing parties, still doing mobile stuff. And eventually I started doing clubs, even though I wasn't old enough to go into the clubs...I was lucky. I was dragging by people like Red Alert or Chuck Chillout, these huge hip-hop DJs from New York that actually were kind of impressed with what this little kid could do.

And eventually I tried out for a group on Long Island, well-known there but not anywhere else, called Spectrum City. And Spectrum City was just about to sign a deal with Def Jam and change their name to Public Enemy.

**MB:** There we go. So, what's going on now?

**JJ:** Well, right now I actually run Chuck D's record label. I'm the director of operations. I'm also producer for a radio show in New York on WBAI called *And You Don't Stop*, every Friday night from 8:00 to 10:00 p.m. Every 10 minutes or so, they'll switch to a different segment, like 60 minutes. And our radio show is like that. So it's kind of a SportsCenter of radio.

And it's hip-hop radio, but it's an educational show. We try to educate and be honest from the past, present and the future. And it's only positive music. We don't play any negative music at all. Everything's positive. No girls in the club, no strippers, no drugs or shootings; only positive vibe music to uplift our people.

And future-wise for me, I think I will continue doing my mobile stuff, because I think that actually gives me a lot more satisfaction than doing Public Enemy shows, believe it or not. Because—no big pun intended—but people believe the hype...

But when I'm just an anonymous DJ—nobody knows I'm Public Enemy's DJ—I'm doing a party; I'm doing a bar mitzvah; doing a wedding. At the end of that night, when I get people lined up saying, "Yo, can I have your card? Because that was the best wedding I've ever been to; I had the most fun. You have to do my wedding"—that right there means

more, because it's not based on a bias because they love my group, or bias because they're a fan. It's based on pure talent and pure enjoyment of what we gave to the crowd. That's an unbiased, honest outpouring of emotion...And that is better than a lot of people who just jump on the bandwagon because, "Oh, yes, he's a famous DJ."

**MB:** Anything else you want people to know about DJ Johnny Juice before we wrap this up?

**JJ:** Oh, yeah. Just scored a movie for Kareem Abdul-Jabbar called *On The Shoulders of Giants*. It is a documentary of the first all-black professional basketball team. I did some of the music as well as some other notable people like Herbie Hancock and Wynton Marsalis.

**MB:** Oh, wow.

**JJ:** Yeah, exactly. I was very honored to be on there. My song starts the whole movie off; it's the theme. It's Big Band Era—and it sounds weird because the name of the team is the Harlem Rens, as in renaissance, so the music is very Harlem Renaissance-era jazz, with some hip-hop aesthetic underneath. I'm actually scratching on some of the songs. So it's a very unique combination. It actually works pretty well. So I've managed to drag DJing into a movie about a basketball team from the 1920s through the 1950s! So that was very fun...I'm very proud of that.

But other than that, you know, do a Google search for "Johnny Juice" and you'll see that I'm quite active. You never know. I might show up at your party DJing. **MB**





# Create Unprecedented Experiences

EVEN YOUTH DANCES DESERVE TO BE TREATED AS ONCE-IN-A-LIFETIME EVENTS

BY JAY MAXWELL •

**P**eople read books for different reasons. Many people read primarily for pleasure, but the reason for my reading tends to be to gain knowledge or to be inspired and motivated.

There is clearly nothing wrong with reading for pleasure, but since I am also a college professor in a School of Business, my time spent reading is often focused on the pages of an economics, management, or leadership book.

One of the latest books that held my attention was *Win* by Frank Luntz. The subtitle of the book—"The Key Principles to Take Your Business from Ordinary to Extraordinary"—was enough for me to believe that this publication needed to find a home on my bookshelf for constant access. The text was enlightening from cover to cover, but it was on page 70 that I grabbed my highlighter and permanently marked the three words, "create unprecedented experiences." Though the author used these words to describe a company named Discovery that builds exquisite private homes and communities that celebrates families by "creating unprecedented experiences" where parents and children interact with each other, they are the very same words that mobile disc jockeys should aspire to at every event.

## THEY'RE ALL EXTRAORDINARY EVENTS

It should be easy to take this extraordinary view for a wedding reception. After all, for most brides and grooms, their wedding day would be "unprecedented" and we can likewise entertain and create lifetime memories for them by catering exclusively to their desires. But can we, or should we even attempt to, create an unprecedented experience for every event? Without

hesitation, the answer is yes. Many youth events that we do are for schools or recreation centers where the same children attend on each occasion. The temptation would be to treat these events differently than we do for a wedding; that is, to view them as simply routine. I used the word "temptation" on purpose, because from the biblical view, temptation should be avoided because of the path that it inevitably leads one down. So, to avoid viewing any event, even a routine youth event, as ordinary, how does one create unprecedented experiences for events that are performed on a regular basis?

## PERSONALIZED MUSICAL PERCEPTIONS

There are many ways to create an unprecedented experience for youth events. Whether it's a school event or a Sweet Sixteen birthday party, we always want to know what the client wants to hear, so we suggest that they give us a playlist. Whenever this is done ahead of time, our use of their exclusive music choices gives the impression that the show has been created just for them. Another huge advantage of having the music list ahead of time is that in case we find songs with questionable content on the list, we can call the sponsor of the event, either the parent or teacher, and share our insight and concern over any of the requests that we deem inappropriate for that age group. In thirty years as a mobile DJ, I've never had a parent or teacher tell me to play the song anyway. When the chaperones know that we are going to strive to avoid any songs with suggestive lyrics, that stance alone helps create an unprecedented experience for them.

If a playlist cannot be secured prior to the event, then by

all means, have a notepad available on the table for the guests to write down their requests. After they write down their request and later see you looking at the list and actually playing their song, you will have made their day. Sure, twelve other kids wrote down the same song, but the only thing that matters is that when they hear the song, their experience tells them you did it just for them. Another reason to have the requests written down instead of just having it yelled to you is in case you don't have the song with you at that event, you can remember to bring it next time, especially if it is a school party and you will be back at the school in a few weeks for another dance.

## THREE KEYS TO SUCCESS

Besides keeping up-to-date with all the music, there are three other important factors to consider at every youth event, to help create an unprecedented experience each time.

The first is to **dress appropriately**. For most weddings, we wear a tuxedo. This is the ultimate in formal wear and is to be expected. One might be inclined to go 180 degrees in the opposite direction and wear only jeans and a T-shirt; but that's a faulty assumption. Find out from the sponsor of the event the appropriate dress for that event. There have been times in our past that we showed up at one of our regular school events and found out that particular night was a formal event. The students were arriving decked out in sport jackets and dresses and we were wearing only slacks and a polo shirt. Remember that it's always better to be



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



# Music By Request Youth Song List

overdressed, than under-dressed.

Another feature to always consider is to enhance your performance at a youth event with a **light show**. We have seen kids more interested in the lights than in the music at some events. You don't have to get too crazy with the lights; even a small setup can bring an ordinary gym or school cafeteria to life.

Finally, but perhaps most importantly, you must bring more **energy** with you to a youth event than to any other event. This has nothing to do with an energy drink or electrical power...it is simply passion for energizing a crowd. Age is just a number here. The oldest DJ on my team is one of the most energetic when it comes to the youth events. A mother actually complained recently because he was sweating too much on stage. I loved her "complaint." It was February, but the DJ was sweating because he was putting all his energy into the show. His energy—manifested by jumping around, by "high-fiving" with the kids and (sorry, Mom) by perspiring—was creating an unprecedented experience for her daughter and for the other 300 kids at the event.

Each event should be viewed as an opportunity to use your skills and talent as a mobile disc jockey to create an unprecedented experience for the client and all of his or her guests—in short, to make it the most extraordinary evening those in attendance have ever seen. Some of our clients, primarily schools and recreation centers, have employed our services for so long that current adult chaperones were at one time the youth participants who fondly remember the great dances from their past. Regardless of the many changes they have seen since they were young, the one thing that they say hasn't changed is the fundamental key to creating an unprecedented experience. That final key is, of course, to always be ready to spin the right tune when someone yells, "Play something we can dance to!" **MB**

	SONG	ARTIST
1	CUPID SHUFFLE	CUPID
2	CHA CHA SLIDE	CASPER
3	DYNAMITE	TAIO CRUZ
4	CALIFORNIA GURLS	KATY PERRY
5	I GOTTA FEELING	BLACK EYED PEAS
6	FIREWORK	KATY PERRY
7	PARTY IN THE U.S.A.	MILEY CYRUS
8	OMG	WILL.I.AM
9	SINGLE LADIES	BEYONCE KNOWLES
10	DJ GOT US FALLIN' IN LOVE	USHER
11	HOT AND COLD	KATY PERRY
12	LOVE STORY	TAYLOR SWIFT
13	MORE	USHER
14	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT
15	WHIP MY HAIR	WILLOW SMITH
16	HEY YA!	OUTCAST
17	EVACUATE THE DANCEFLOOR	CASCADA
18	BOOM BOOM POW	BLACK EYED PEAS
19	BLACK & YELLOW	WIZ KHALIFA
20	BILLIONAIRE	TRAVIE MCCOY
21	CLUB CAN'T HANDLE ME	FLO RIDA
22	JUST THE WAY YOU ARE	BRUNO MARS
23	OUR SONG	TAYLOR SWIFT
24	PAPARAZZI	LADY GAGA
25	THRILLER	MICHAEL JACKSON
26	TIME (DIRTY BIT)	BLACK EYED PEAS
27	WE R WHO WE R	KESHA
28	ROUND & ROUND	SELENA GOMEZ
29	RIDIN' SOLO	JASON DERULO
30	YEAH 3X	CHRIS BROWN
31	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS/TAYLOR SWIFT
32	ONE TIME	JUSTIN BIEBER
33	ONLY GIRL	RHIHANNA
34	I LIKE IT	ENRIQUE IGLESIAS
35	COOLER THAN ME	MIKE POSNER
36	ALEJANDRO	LADY GAGA
37	I LIKE TO MOVE IT	WILL.I.AM
38	LAZY SONG	BRUNO MARS
39	NATURALLY	SELENA GOMEZ
40	BREAK YOUR HEART	TAIO CRUZ



# The Top 200: Bridging Generations

CURRENT FAVS AND CONFIRMED CLASSICS CONTINUE THEIR PERPETUAL DANCE

BY JIM WEISZ •

**I**t's always interesting looking at the Top 200 list to see what is requested for weddings and other events around the DJ world. This year's list has quite a few songs from the last few years, as well as the usual tried and true classics.

The #1 most requested song from the last 12 months via the DJ Intelligence ([www.djintelligence.com](http://www.djintelligence.com)) request system was "I Gotta Feeling" by the Black Eyed Peas. Originally released in mid-2009, the song is obviously a big party favorite across the country, as the most requested song from among millions of requests.

To truly appreciate the Top 200 list, you have to know how the list is generated. DJ Intelligence compiles all the data, which is based on requests through their music request system. Through DJ Intelligence music request systems integrated with their websites, DJs have their clients submit requests for their weddings, corporate events, school dances, and other events. Over the course of a year, DJ Intelligence aggregates the data from all their users, combining millions of requests made through the DJI system to produce an incredibly accurate Top 200 list.

In looking at the top 10 songs on this year's list, only three songs were released in the last 3 years: "I Gotta Feeling," "Just Dance" and "Single Ladies." All three songs are great songs to dance to, so it's easy to see why those are at the top of the list. The other songs in the top 10 are songs just about every mobile DJ would probably guess would be there—songs like "Brown Eyed Girl," "You Shook Me All Night Long" and "Don't Stop Believin'."

Scanning a little further down the list, the next 10 songs include six songs released in the last decade, several of which are

just a few years old. As you look further down the list, you see quite a few songs that have been known for years as classic wedding songs; "We Are Family" and "Celebration" stand out as a couple that would be given that classification.

"Forever" by Chris Brown appears at #28 on the list. The song did well on the charts, peaking at #2 on the *Billboard* Hot 100, but perhaps its inclusion on the list is due to the popular viral video the song appeared in. The video titled "JK Wedding Entrance Dance" on YouTube took the world by storm with the unique walk (dance!) down the aisle to the Chris Brown song. The video, which was originally posted on YouTube on July 19, 2009, has over 65 million views at time of this article. So there's a very good chance brides around the world have seen that video and wanted the song played at their wedding receptions, even if they weren't planning on freestyling to the altar. Even more interesting about this song is that it's actually a commercial. The song is an extended version of a jingle written by Chris Brown for Wrigley. The song features the line "Double your pleasure, double your fun", the well-known slogan for Doublemint gum. Wrigley really struck gold when they commissioned Chris Brown to write and perform that song. Not only did it do well on the radio, it is the 28th most requested song at parties.

What artist appears on the list the most? You might guess a well-known older artist like The Beatles. No, it's not The Beatles. Your next guess might be a hot new artist, like Lady Gaga. It isn't Lady Gaga either. The answer is none other than Michael Jackson. It has been two years since his death, and he's just as popular as ever with seven songs on the Top 200 list.

If you'd like your client's requests to be included in the next Top 200 list, be sure to have your clients make their requests through your DJ Intelligence ([www.djintelligence.com](http://www.djintelligence.com)) online request system. While there are various sales and radio airplay charts available, the DJ Intelligence charts are a great resource for DJs. They are truly representative of what DJs are getting requests for at their events and can be a great cheat sheet if you need some ideas. **ME**

## Raise Your Intelligence

These unique and comprehensive charts have been compiled by analyzing millions of actual client requests made through the DJ Intelligence music request system at weddings and parties around the world over the course of the past 12 months. Do you want to include your client requests in next year's tally? Want to offer these charts updated year round, branded to your company and website? Find out how to add the DJ Intelligence music request system to your website at [www.djintelligence.com](http://www.djintelligence.com).



	SONG	ARTIST
1	I GOTTA FEELING	BLACK EYED PEAS
2	DON'T STOP BELIEVIN'	JOURNEY
3	JUST DANCE	LADY GAGA <i>FEAT.</i> COLBY O'DONIS
4	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
5	YOU SHOOK ME ALL NIGHT LONG	AC/DC
6	LIVIN' ON A PRAYER	BON JOVI
7	BROWN EYED GIRL	VAN MORRISON
8	SWEET CAROLINE	NEIL DIAMOND
9	CUPID SHUFFLE	CUPID
10	POUR SOME SUGAR ON ME	DEF LEPPARD
11	LOVE SHACK	B-52'S
12	BILLIE JEAN	MICHAEL JACKSON
13	OMG	USHER <i>FEAT.</i> WILL.I.AM
14	SWEET HOME ALABAMA	LYNYRD SKYNYRD
15	CHA CHA SLIDE	DJ CASPER
16	POKER FACE	LADY GAGA
17	BOOM BOOM POW	BLACK EYED PEAS
18	DANCING QUEEN	ABBA
19	HEY YA!	OUTKAST
20	YEAH	USHER <i>FEAT.</i> LUDACRIS & LIL' JON
21	SEXYBACK	JUSTIN TIMBERLAKE
22	WONDERFUL TONIGHT	ERIC CLAPTON
23	WE ARE FAMILY	SISTER SLEDGE
24	DON'T STOP THE MUSIC	RIHANNA
25	BABY GOT BACK	SIR MIX-A-LOT
26	CELEBRATION	KOOL & THE GANG
27	TWIST AND SHOUT	BEATLES
28	FOREVER	CHRIS BROWN
29	THRILLER	MICHAEL JACKSON
30	I'M YOURS	JASON MRAZ
31	LET'S GET IT STARTED	BLACK EYED PEAS
32	SHOUT	ISLEY BROTHERS
33	FRIENDS IN LOW PLACES	GARTH BROOKS
34	TIK TOK	KE\$HA
35	MY GIRL	TEMPTATIONS
36	BAD ROMANCE	LADY GAGA
37	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
38	AT LAST	ETTA JAMES
39	ICE ICE BABY	VANILLA ICE
40	LOW	FLO RIDA <i>FEAT.</i> T-PAIN
41	BUILD ME UP BUTTERCUP	FOUNDATIONS
42	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
43	BRICK HOUSE	COMMODORES
44	OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
45	FOOTLOOSE	KENNY LOGGINS
46	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
47	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
48	STAYIN' ALIVE	BEE GEES
49	Y.M.C.A.	VILLAGE PEOPLE
50	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH

	SONG	ARTIST
51	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
52	UNCHAINED MELODY	RIGHTEOUS BROTHERS
53	SUMMER OF '69	BRYAN ADAMS
54	PARTY IN THE U.S.A.	MILEY CYRUS
55	PLAY THAT FUNKY MUSIC	WILD CHERRY
56	CRAZY IN LOVE	BEYONCE <i>FEAT.</i> JAY-Z
57	DYNAMITE	TAIO CRUZ
58	IMMA BE	BLACK EYED PEAS
59	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
60	I DON'T WANT TO MISS A THING	AEROSMITH
61	BLESS THE BROKEN ROAD	RASCAL FLATTS
62	ALL SUMMER LONG	KID ROCK
63	RIGHT ROUND	FLO RIDA <i>FEAT.</i> KEISHA
64	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
65	COTTON EYE JOE	REDNEX
66	AMAZED	LONESTAR
67	JUST THE WAY YOU ARE	BRUNO MARS
68	HEY SOUL SISTER	TRAIN
69	LUCKY	JASON MRAZ & COLBIE CAILLAT
70	JUMP AROUND	HOUSE OF PAIN
71	JESSIE'S GIRL	RICK SPRINGFIELD
72	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
73	EVERYTHING	MICHAEL BUBLE
74	BETTER TOGETHER	JACK JOHNSON
75	BEAT IT	MICHAEL JACKSON
76	BUST A MOVE	YOUNG M.C.
77	SEPTEMBER	EARTH, WIND & FIRE
78	EVACUATE THE DANCEFLOOR	CASCADA
79	EMPIRE STATE OF MIND	JAY-Z <i>FEAT.</i> ALICIA KEYS
80	CRAZY LITTLE THING CALLED LOVE	QUEEN
81	CLUB CAN'T HANDLE ME	FLO RIDA <i>FEAT.</i> DAVID GUETTA
82	SWEET CHILD O' MINE	GUNS N' ROSES
83	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD
84	FAITHFULLY	JOURNEY
85	CHICKEN FRIED	ZAC BROWN BAND
86	YOUR LOVE IS MY DRUG	KE\$HA
87	IN DA CLUB	50 CENT
88	SEXY CHICK	DAVID GUETTA <i>FEAT.</i> AKON
89	GET THE PARTY STARTED	PINK
90	TELEPHONE	LADY GAGA <i>FEAT.</i> BEYONCE
91	LOVE STORY	TAYLOR SWIFT
92	HOT IN HERRE	NELLY
93	DJ GOT US FALLIN' IN LOVE	USHER
94	I CAN'T HELP MYSELF	FOUR TOPS
95	WHAT I LIKE ABOUT YOU	ROMANTICS
96	RAISE YOUR GLASS	PINK
97	COME AWAY WITH ME	NORAH JONES
98	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
99	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
100	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE



## TOP 200 MOST REQUESTED SONGS

	SONG	ARTIST
101	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
102	I WANT YOU TO WANT ME	CHEAP TRICK
103	THE TWIST	CHUBBY CHECKER
104	SEX ON FIRE	KINGS OF LEON
105	FIREWORK	KATY PERRY
106	ALL YOU NEED IS LOVE	BEATLES
107	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
108	FLY ME TO THE MOON	FRANK SINATRA
109	SHE'S EVERYTHING	BRAD PAISLEY
110	LIKE A PRAYER	MADONNA
111	BEAUTIFUL DAY	U2
112	LET'S STAY TOGETHER	AL GREEN
113	IT'S YOUR LOVE	TIMMCGRAW WITH FAITH HILL
114	ONLY GIRL (IN THE WORLD)	RIHANNA
115	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
116	I LIKE IT	ENRIQUEIGLESIAS <i>FEAT. PITBULL</i>
117	PUSH IT	SALT-N-PEPA
118	KISS	PRINCE
119	MARGARITAVILLE	JIMMY BUFFETT
120	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON
121	THEN	BRAD PAISLEY
122	GOLD DIGGER	KANYE WEST <i>FEAT. JAMIE FOXX</i>
123	ABC	JACKSON 5
124	SHOTS	LMFAO <i>FEAT. LIL JON</i>
125	ROCK THAT BODY	BLACK EYED PEAS
126	DISTURBIA	RIHANNA
127	MY HUMPS	BLACK EYED PEAS
128	CALIFORNIA GURLS	KATY PERRY
129	MACARENA	LOS DEL RIO
130	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
131	RUDE BOY	RIHANNA
132	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
133	LET'S GET IT ON	MARVIN GAYE
134	MY WISH	RASCAL FLATTS
135	RESPECT	ARETHA FRANKLIN
136	U CAN'T TOUCH THIS	M.C. HAMMER
137	HOT N COLD	KATY PERRY
138	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
139	LOST IN THIS MOMENT	BIG & RICH
140	TEENAGE DREAM	KATY PERRY
141	RED RED WINE	UB40
142	DOWN	JAY SEAN <i>FEAT. LIL WAYNE</i>
143	NOTHIN' ON YOU	B.O.B. <i>FEAT. BRUNO MARS</i>
144	ALEJANDRO	LADY GAGA
145	LIFE IS A HIGHWAY	RASCAL FLATTS
146	THE TIME (DIRTY BIT)	BLACK EYED PEAS
147	WHITE WEDDING	BILLY IDOL
148	VIVA LA VIDA	COLDPLAY
149	RING OF FIRE	JOHNNY CASH
150	ALL MY LIFE	K-CI & JOJO

	SONG	ARTIST
151	BOTTOMS UP	TREY SONGZ <i>FEAT. NICKI MINAJ</i>
152	FIRE BURNING	SEAN KINGSTON
153	I WILL SURVIVE	GLORIA GAYNOR
154	MY BEST FRIEND	TIM MCGRAW
155	WALK THIS WAY	AEROSMITH
156	WHATEVER YOU LIKE	T.I.
157	UMBRELLA	RIHANNA <i>FEAT. JAY-Z</i>
158	YOU AND ME	LIFEHOUSE
159	ROCK YOUR BODY	JUSTIN TIMBERLAKE
160	TAKE ON ME	A-HA
161	HOTEL CALIFORNIA	EAGLES
162	CHICKEN DANCE	SORTA CRACKERS BAND
163	MONY MONY	BILLY IDOL
164	USE SOMEBODY	KINGS OF LEON
165	BLISTER IN THE SUN	VIOLENT FEMMES
166	RUNAROUND SUE	DION
167	THE WAY I ARE	TIMBALAND <i>FEAT. KERI HILSON</i>
168	ANOTHER ONE BITES THE DUST	QUEEN
169	ONE MORE TIME	DAFT PUNK
170	LIVE YOUR LIFE	T.I. <i>FEAT. RIHANNA</i>
171	COME FLY WITH ME	FRANK SINATRA
172	THAT'S AMORE	DEAN MARTIN
173	GETTIN' JIGGY WIT IT	WILL SMITH
174	LET'S TWIST AGAIN	CHUBBY CHECKER
175	HIPS DON'T LIE	SHAKIRA <i>FEAT. WYCLEF JEAN</i>
176	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
177	1999	PRINCE
178	EVERYTIME WE TOUCH	CASCADA
179	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
180	SHAKE IT	METRO STATION
181	I CROSS MY HEART	GEORGE STRAIT
182	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
183	AIN'T TOO PROUD TO BEG	TEMPTATIONS
184	IT'S RAINING MEN	WEATHER GIRLS
185	MARRY ME	TRAIN
186	I SAW HER STANDING THERE	BEATLES
187	BLAME IT	JAMIE FOXX <i>FEAT. T-PAIN</i>
188	CRAZY	GNARLS BARKLEY
189	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
190	PAPER PLANES	M.I.A.
191	THE HUMPTY DANCE	DIGITAL UNDERGROUND
192	LIKE A G6	FAR EAST MOVEMENT
193	ARE YOU GONNA BE MY GIRL	JET
194	OH, PRETTY WOMAN	ROY ORBISON
195	WILD THING	TONE LOC
196	FUNKY COLD MEDINA	TONE LOC
197	MEET ME HALFWAY	BLACK EYED PEAS
198	PAPARAZZI	LADY GAGA
199	MAKING MEMORIES OF US	KEITH URBAN
200	I LOVED HER FIRST	HEARTLAND



## TOP 50 DO NOT PLAY SONGS

	SONG	ARTIST
1	CHICKEN DANCE	SORTA CRACKERS BAND
2	MACARENA	LOS DEL RIO
3	Y.M.C.A.	VILLAGE PEOPLE
4	CHA CHA SLIDE	DJ CASPER
5	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
6	COTTON EYE JOE	REDNEX
7	WE ARE FAMILY	SISTER SLEDGE
8	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
9	CELEBRATION	KOOL & THE GANG
10	LOVE SHACK	B-52'S
11	BABY GOT BACK	SIR MIX-A-LOT
12	HOKEY POKEY	RAY ANTHONY
13	DANCING QUEEN	ABBA
14	BRICK HOUSE	COMMODORES
15	CUPID SHUFFLE	CUPID
16	ICE ICE BABY	VANILLA ICE
17	MY HUMPS	BLACK EYED PEAS
18	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
19	I GOTTA FEELING	BLACK EYED PEAS
20	WHO LET THE DOGS OUT	BAHA MEN
21	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
22	STAYIN' ALIVE	BEE GEES
23	POKER FACE	LADY GAGA
24	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
25	POUR SOME SUGAR ON ME	DEF LEPPARD
26	I WILL SURVIVE	GLORIA GAYNOR
27	PLAY THAT FUNKY MUSIC	WILD CHERRY
28	BOOM BOOM POW	BLACK EYED PEAS
29	I DON'T WANT TO MISS A THING	AEROSMITH
30	PARTY IN THE U.S.A.	MILEY CYRUS
31	FRIENDS IN LOW PLACES	GARTH BROOKS
32	MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA
33	TIK TOK	KE\$HA
34	SHOUT	ISLEY BROTHERS
35	MONY MONY	BILLY IDOL
36	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
37	SWEET HOME ALABAMA	LYNYRD SKYNYRD
38	YOU SHOOK ME ALL NIGHT LONG	AC/DC
39	MACHO MAN	VILLAGE PEOPLE
40	BAD ROMANCE	LADY GAGA
41	SWEET CAROLINE	NEIL DIAMOND
42	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
43	ALEJANDRO	LADY GAGA
44	DON'T STOP BELIEVIN'	JOURNEY
45	IT'S RAINING MEN	WEATHER GIRLS
46	JUMP AROUND	HOUSE OF PAIN
47	THE HUMPTY DANCE	DIGITAL UNDERGROUND
48	AMAZED	LONESTAR
49	LIVIN' ON A PRAYER	BON JOVI
50	COTTON EYED JOE	BAYOU CITY BEATS

## TOP 50 RECEPTION INTROS

	SONG	ARTIST
1	I GOTTA FEELING	BLACK EYED PEAS
2	LET'S GET IT STARTED	BLACK EYED PEAS
3	FOREVER	CHRIS BROWN
4	BEAUTIFUL DAY	U2
5	BRING 'EM OUT	T.I. <i>FEAT.</i> JAY-Z
6	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD
7	CELEBRATION	KOOL & THE GANG
8	GET THE PARTY STARTED	PINK
9	EYE OF THE TIGER	SURVIVOR
10	CRAZY IN LOVE	BEYONCE <i>FEAT.</i> JAY-Z
11	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
12	THUNDERSTRUCK	AC/DC
13	ALL YOU NEED IS LOVE	BEATLES
14	ANOTHER ONE BITES THE DUST	QUEEN
15	DYNAMITE	TAIO CRUZ
16	WE ARE FAMILY	SISTER SLEDGE
17	GET READY FOR THIS	2 UNLIMITED
18	I'M SHIPPING UP TO BOSTON	DROPKICK MURPHYS
19	WELCOME TO THE JUNGLE	GUNS N' ROSES
20	YOU'RE MY BEST FRIEND	QUEEN
21	WALK THIS WAY	AEROSMITH
22	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
23	SIGNED, SEALED, DELIVERED I'M YOURS	STEVIE WONDER
24	I'M TOO SEXY	RIGHT SAID FRED
25	BITTER SWEET SYMPHONY	VERVE
26	VIVA LA VIDA	COLDPLAY
27	THE FINAL COUNTDOWN	EUROPE
28	L-O-V-E	NAT KING COLE
29	YEAH	USHER <i>FEAT.</i> LUDACRIS & LIL' JON
30	I'M YOURS	JASON MRAZ
31	OMG	USHER <i>FEAT.</i> WILL.I.AM
32	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ
33	SEXYBACK	JUSTIN TIMBERLAKE
34	RIGHT ROUND	FLO RIDA <i>FEAT.</i> KEISHA
35	WALKING ON SUNSHINE	KATRINA AND THE WAVES
36	I BELIEVE IN A THING CALLED LOVE	DARKNESS
37	TIK TOK	KE\$HA
38	BACK IN BLACK	AC/DC
39	ONE MORE TIME	DAFT PUNK
40	GLAMOROUS	FERGIE <i>FEAT.</i> LUDACRIS
41	YOU MAKE MY DREAMS COME TRUE	DARYL HALL & JOHN OATES
42	ENTER SANDMAN	METALLICA
43	LET IT ROCK	KEVIN RUDOLF <i>FEAT.</i> LIL WAYNE
44	SHARP DRESSED MAN	ZZ TOP
45	GONNA FLY NOW (THEME FROM ROCKY)	BILL CONTI
46	SEPTEMBER	EARTH, WIND & FIRE
47	JUST THE WAY YOU ARE	BRUNO MARS
48	DON'T STOP BELIEVIN'	JOURNEY
49	SIRIUS	ALAN PARSONS PROJECT
50	WITH A LITTLE HELP FROM MY FRIENDS	BEATLES



## DJ INTELLIGENCE® TOP 25 FIRST DANCE SONGS

	SONG	ARTIST
1	THEN	BRAD PAISLEY
2	I GOTTA FEELING	BLACK EYED PEAS
3	AT LAST	ETTA JAMES
4	LUCKY	JASON MRAZ & COLBIE CAILLAT
5	AMAZED	LONESTAR
6	BLESS THE BROKEN ROAD	RASCAL FLATTS
7	EVERYTHING	MICHAEL BUBLE
8	YOU ARE THE BEST THING	RAY LAMONTAGNE
9	YOU AND ME	DAVE MATTHEWS BAND
10	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN
11	MY BEST FRIEND	TIM MCGRAW
12	I CROSS MY HEART	GEORGE STRAIT
13	IT'S YOUR LOVE	TIM MCGRAW WITH FAITH HILL
14	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
15	MARRY ME	TRAIN
16	ME AND YOU	KENNY CHESNEY
17	MAKE YOU FEEL MY LOVE	ADELE
18	BETTER TOGETHER	JACK JOHNSON
9	MAKING MEMORIES OF US	KEITH URBAN
20	WONDERFUL TONIGHT	ERIC CLAPTON
21	LET'S STAY TOGETHER	AL GREEN
22	I'M YOURS	JASON MRAZ
23	I DON'T WANT TO MISS A THING	AEROSMITH
24	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
25	SMILE	UNCLE KRACKER

## DJ INTELLIGENCE® TOP 25 BOUQUET TOSS SONGS

	SONG	ARTIST
1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
2	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
3	IT'S RAINING MEN	WEATHER GIRLS
4	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
5	LADIES NIGHT	KOOL & THE GANG
6	GIRLS, GIRLS, GIRLS	MOTLEY CRUE
7	THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE
8	MANEATER	NELLY FURTADO
9	ANOTHER ONE BITES THE DUST	QUEEN
10	LADY MARMALADE	C. AGUILERA, LIL' KIM, MYA, PINK
11	MOVE B***H	LUDACRIS FEAT. MYSTIKAL
12	HAVEN'T MET YOU YET	MICHAEL BUBLE
13	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
14	ONE WAY OR ANOTHER	BLONDIE
15	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD
16	GIRLS	BEASTIE BOYS
17	CHAPEL OF LOVE	DIXIE CUPS
18	MILKSHAKE	KELIS
9	JUST A GIRL	NO DOUBT
20	GLAMOROUS	FERGIE FEAT. LUDACRIS
21	YOU CAN'T HURRY LOVE	DIANA ROSS & THE SUPREMES
22	HEY LADIES	BEASTIE BOYS
23	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
24	EYE OF THE TIGER	SURVIVOR
25	LOVE IS A BATTLEFIELD	PAT BENATAR

## DJ INTELLIGENCE® TOP 25 BRIDE &amp; FATHER DANCES

	SONG	ARTIST
1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	TIM MCGRAW
3	BUTTERFLY KISSES	BOB CARLISLE
4	MY GIRL	TEMPTATIONS
5	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
6	MY WISH	RASCAL FLATTS
7	CINDERELLA	STEVEN CURTIS CHAPMAN
8	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
9	UNFORGETTABLE	NATALIE COLE WITH NAT KING COLE
10	FATHER AND DAUGHTER	PAUL SIMON
11	IN MY LIFE	BEATLES
12	ISN'T SHE LOVELY	STEVIE WONDER
13	BECAUSE YOU LOVED ME	CELINE DION
14	STEALING CINDERELLA	CHUCK WICKS
15	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER
16	WONDERFUL TONIGHT	ERIC CLAPTON
17	I HOPE YOU DANCE	LEE ANN WOMACK
18	DAUGHTERS	JOHN MAYER
9	DAUGHTER	LOUDON WAINWRIGHT III
20	WALK WITH YOU	EDWIN MCCAIN
21	DANCE WITH MY FATHER	LUTHER VANDROSS
22	OVER THE RAINBOW	IZ
23	YOU RAISE ME UP	JOSH GROBAN
24	DADDY'S LITTLE GIRL	AL MARTINO
25	LANDSLIDE	FLEETWOOD MAC

## DJ INTELLIGENCE® TOP 25 GROOM &amp; MOTHER DANCES

	SONG	ARTIST
1	MY WISH	RASCAL FLATTS
2	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
3	A SONG FOR MAMA	BOYZ II MEN
4	SIMPLE MAN	LYNYRD SKYNYRD
5	I HOPE YOU DANCE	LEE ANN WOMACK
6	IN MY LIFE	BEATLES
7	YOU RAISE ME UP	JOSH GROBAN
8	BECAUSE YOU LOVED ME	CELINE DION
9	HAVE I TOLD YOU LATELY	ROD STEWART
10	DO I MAKE YOU PROUD	TAYLOR HICKS
11	FOREVER YOUNG	ROD STEWART
12	UNFORGETTABLE	NATALIE COLE WITH NAT KING COLE
13	OVER THE RAINBOW	IZ
14	YOU ARE THE SUNSHINE OF MY LIFE	STEVIE WONDER
15	DON'T BLINK	KENNY CHESNEY
16	THROUGH THE YEARS	KENNY ROGERS
17	STAND BY ME	BEN E. KING
18	JUST THE WAY YOU ARE	BILLY JOEL
9	WIND BENEATH MY WINGS	BETTE MIDLER
20	IT'S YOUR SONG	GARTH BROOKS
21	FIND YOUR WINGS	MARK HARRIS
22	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
23	YOU'VE GOT A FRIEND	JAMES TAYLOR
24	WONDERFUL TONIGHT	ERIC CLAPTON
25	MEMORIES	ELVIS PRESLEY



# DJ INTELLIGENCE® TOP 25 GARTER TOSS SONGS

	SONG	ARTIST
1	ANOTHER ONE BITES THE DUST	QUEEN
2	LET'S GET IT ON	MARVIN GAYE
3	LEGS	ZZ TOP
4	HOT IN HERRE	NELLY
5	FOXEY LADY	JIMI HENDRIX
6	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN
7	OH YEAH	YELLO
8	POUR SOME SUGAR ON ME	DEF LEPPARD
9	CHERRY PIE	WARRANT
10	DANGER ZONE	KENNY LOGGINS
11	HOT FOR TEACHER	VAN HALEN
12	YOU CAN LEAVE YOUR HAT ON	JOE COCKER
13	YOU SEXY THING	HOT CHOCOLATE
14	SEXYBACK	JUSTIN TIMBERLAKE
15	U CAN'T TOUCH THIS	M.C. HAMMER
16	I'M TOO SEXY	RIGHT SAID FRED
17	YOU SHOOK ME ALL NIGHT LONG	AC/DC
18	SHARP DRESSED MAN	ZZ TOP
9	WILD THING	TONE LOC
20	WHATTA MAN	SALT-N-PEPA
21	BIG PIMPIN'	JAY-Z FEAT. UGK
22	THE STRIPPER	DAVID ROSE AND HIS ORCHESTRA
23	RIGHT ROUND	FLO RIDA FEAT. KEISHA
24	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES
25	EYE OF THE TIGER	SURVIVOR

# DJ INTELLIGENCE® TOP 25 CAKE CUTTING SONGS

	SONG	ARTIST
1	HOW SWEET IT IS	JAMES TAYLOR
2	SUGAR, SUGAR	ARCHIES
3	POUR SOME SUGAR ON ME	DEF LEPPARD
4	SWEETEST THING	U2
5	LUCKY	JASON MRAZ & COLBIE CAILLAT
6	I'M YOURS	JASON MRAZ
7	I CAN'T HELP MYSELF	FOUR TOPS
8	1,2,3,4 (I LOVE YOU)	PLAIN WHITE T'S
9	WHEN I'M SIXTY-FOUR	BEATLES
10	BETTER TOGETHER	JACK JOHNSON
11	L-O-V-E	NAT KING COLE
12	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
13	CUT THE CAKE	AVERAGE WHITE BAND
14	SMILE	UNCLE KRACKER
15	HOW SWEET IT IS	MICHAEL BUBLE
16	YOU'RE MY BEST FRIEND	QUEEN
17	LOVE AND MARRIAGE	FRANK SINATRA
18	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
9	THAT'S AMORE	DEAN MARTIN
20	LOVE YOU MADLY	CAKE
21	EVERYTHING	MICHAEL BUBLE
22	ALL YOU NEED IS LOVE	BEATLES
23	THE WAY I AM	INGRID MICHAELSON
24	I GOT YOU BABE	SONNY & CHER
25	HAPPY TOGETHER	TURTLES

## DJ INTELLIGENCE®

## TOP 50 LAST DANCES

TOP 200

	SONG	ARTIST
1	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
2	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
3	LAST DANCE	DONNA SUMMER
4	DON'T STOP BELIEVIN'	JOURNEY
5	CLOSING TIME	SEMISONIC
6	WONDERFUL TONIGHT	ERIC CLAPTON
7	TODAY WAS A FAIRYTALE	TAYLOR SWIFT
8	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
9	AT LAST	ETTA JAMES
10	NEW YORK, NEW YORK	FRANK SINATRA
11	PIANO MAN	BILLY JOEL
12	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
13	WE ARE FAMILY	SISTER SLEDGE
14	LET'S GET IT ON	MARVIN GAYE
15	SWEET CAROLINE	NEIL DIAMOND
16	YOU ARE THE BEST THING	RAY LAMONTAGNE
17	THE TIME (DIRTY BIT)	BLACK EYED PEAS
18	FOREVER	CHRIS BROWN
19	TAKE ME HOME TONIGHT	EDDIE MONEY
20	COME AWAY WITH ME	NORAH JONES
21	GOODNIGHT SWEETHEART	SPANIELS
22	I GOTTA FEELING	BLACK EYED PEAS
23	FRIENDS IN LOW PLACES	GARTH BROOKS
24	THEN	BRAD PAISLEY
25	ONE MORE TIME	DAFT PUNK
26	YOU SHOOK ME ALL NIGHT LONG	AC/DC
27	YOU AND ME	DAVE MATTHEWS BAND
28	FAITHFULLY	JOURNEY
29	LIVIN' ON A PRAYER	BON JOVI
30	I DON'T WANT TO MISS A THING	AEROSMITH
31	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
32	BLESS THE BROKEN ROAD	RASCAL FLATTS
33	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
34	I'M YOURS	JASON MRAZ
35	IN MY LIFE	BEATLES
36	TIME TO SAY GOODBYE (CON TE PARTIRO)	SARAH BRIGHTMAN & ANDREA BOCELLI
37	SEND ME ON MY WAY	RUSTED ROOT
38	ALL YOU NEED IS LOVE	BEATLES
39	LOST IN THIS MOMENT	BIG & RICH
40	EVACUATE THE DANCEFLOOR	CASCADA
41	OVER THE RAINBOW	IZ
42	ALL MY LIFE	K-CI & JOJO
43	LUCKY	JASON MRAZ & COLBIE CAILLAT
44	MARRY ME	TRAIN
45	HEY JUDE	BEATLES
46	I'VE HAD THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
47	YOUNG FOREVER	JAY-Z FEAT. MR. HUDSON
48	I COULD NOT ASK FOR MORE	EDWIN MCCAIN
49	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
50	I CROSS MY HEART	GEORGE STRAIT

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**DJ INTELLIGENCE®**  
**TOP 50 FROM THE 2010s**

	SONG	ARTIST
1	OMG	USHER FEAT. WILL.I.AM
2	DYNAMITE	TAIO CRUZ
3	JUST THE WAY YOU ARE	BRUNO MARS
4	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA
5	YOUR LOVE IS MY DRUG	KE\$HA
6	DJ GOT US FALLIN' IN LOVE	USHER
7	FIREWORK	KATY PERRY
8	RAISE YOUR GLASS	PINK
9	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL
10	SHOTS	LMFAO FEAT. LIL JON
11	ONLY GIRL (IN THE WORLD)	RIHANNA
12	CALIFORNIA GURLS	KATY PERRY
13	ROCK THAT BODY	BLACK EYED PEAS
14	TEENAGE DREAM	KATY PERRY
15	NOTHIN' ON YOU	B.O.B. FEAT. BRUNO MARS
16	RUDE BOY	RIHANNA
17	THE TIME (DIRTY BIT)	BLACK EYED PEAS
18	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ
19	ALEJANDRO	LADY GAGA
20	LIKE A G6	FAR EAST MOVEMENT
21	MARRY ME	TRAIN
22	FORGET YOU	CEE LO GREEN
23	AIRPLANES	B.O.B. FEAT. HAYLEY WILLIAMS
24	RIDIN' SOLO	JASON DERULO
25	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
26	TAKE IT OFF	KE\$HA
27	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN
28	TIK TOK	KE\$HA FEAT. PITBULL
29	ALL I DO IS WIN	LUDACRIS, DJ KHALED, RICK ROSS, ETC
30	STUCK LIKE GLUE	SUGARLAND
31	WE R WHO WE R	KE\$HA
32	YEAH 3X	CHRIS BROWN
33	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS
34	WE NO SPEAK AMERICANO	YOLANDA BE COOL VS. DCUP
35	STEREO LOVE	EDWARD MAYA FEAT. VIKA JIGULINA
36	BILLIONAIRE	TRAVIE MCCOY FEAT. BRUNO MARS
37	BLAH BLAH BLAH	KE\$HA FEAT. 3OH!3
38	COOLER THAN ME	MIKE POSNER
39	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA
40	YOUNG FOREVER	JAY-Z FEAT. MR. HUDSON
41	MAGIC	B.O.B. FEAT. RIVERS CUOMO
42	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS
43	BABY	JUSTIN BIEBER
44	TODAY WAS A FAIRYTALE	TAYLOR SWIFT
45	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL
46	MEMORIES	DAVID GUETTA FEAT. KID CUDI
47	JUST A DREAM	NELLY
48	IF WE EVER MEET AGAIN	TIMBALAND FEAT. KATY PERRY
49	MY FIRST KISS	3OH!3 FEAT. KE\$HA
50	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ

**DJ INTELLIGENCE®**  
**TOP 50 FROM THE 2000s**

	SONG	ARTIST
1	I GOTTA FEELING	BLACK EYED PEAS
2	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
3	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
4	CUPID SHUFFLE	CUPID
5	CHA CHA SLIDE	DJ CASPER
6	YEAH	USHER FEAT. LUDACRIS & LIL' JON
7	SEXYBACK	JUSTIN TIMBERLAKE
8	BOOM BOOM POW	BLACK EYED PEAS
9	HEY YA!	OUTKAST
10	POKER FACE	LADY GAGA
11	FOREVER	CHRIS BROWN
12	I'M YOURS	JASON MRAZ
13	DON'T STOP THE MUSIC	RIHANNA
14	TIK TOK	KE\$HA
15	LOW	FLO RIDA FEAT. T-PAIN
16	BAD ROMANCE	LADY GAGA
17	LET'S GET IT STARTED	BLACK EYED PEAS
18	PARTY IN THE U.S.A.	MILEY CYRUS
19	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
20	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
21	RIGHT ROUND	FLO RIDA FEAT. KEISHA
22	IMMA BE	BLACK EYED PEAS
23	LUCKY	JASON MRAZ & COLBIE CAILLAT
24	HEY SOUL SISTER	TRAIN
25	BETTER TOGETHER	JACK JOHNSON
26	EVERYTHING	MICHAEL BUBLE
27	EMPIRE STATE OF MIND	JAY-Z FEAT. ALICIA KEYS
28	BLESS THE BROKEN ROAD	RASCAL FLATTS
29	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD
30	CHICKEN FRIED	ZAC BROWN BAND
31	ALL SUMMER LONG	KID ROCK
32	SEXY CHICK	DAVID GUETTA FEAT. AKON
33	EVACUATE THE DANCEFLOOR	CASCADA
34	TELEPHONE	LADY GAGA FEAT. BEYONCE
35	LOVE STORY	TAYLOR SWIFT
36	COME AWAY WITH ME	NORAH JONES
37	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
38	IN DA CLUB	50 CENT
39	SHE'S EVERYTHING	BRAD PAISLEY
40	HOT IN HERRE	NELLY
41	GET THE PARTY STARTED	PINK
42	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX
43	THEN	BRAD PAISLEY
44	SEX ON FIRE	KINGS OF LEON
45	HOT N COLD	KATY PERRY
46	BEAUTIFUL DAY	U2
47	DOWN	JAY SEAN FEAT. LIL WAYNE
48	DISTURBIA	RIHANNA
49	FIRE BURNING	SEAN KINGSTON
50	MY HUMPS	BLACK EYED PEAS

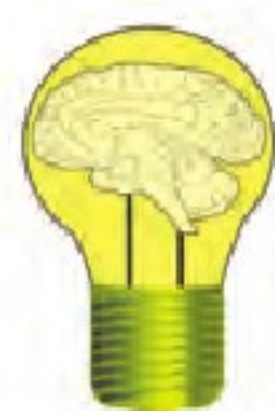


SONG	ARTIST
1 BABY GOT BACK	SIR MIX-A-LOT
2 FRIENDS IN LOW PLACES	GARTH BROOKS
3 ICE ICE BABY	VANILLA ICE
4 COTTON EYE JOE	REDNEX
5 I DON'T WANT TO MISS A THING	AEROSMITH
6 AMAZED	LONESTAR
7 JUMP AROUND	HOUSE OF PAIN
8 IT'S YOUR LOVE	TIM MCGRAW WITH FAITH HILL
9 (EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
10 U CAN'T TOUCH THIS	M.C. HAMMER
11 ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
12 BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
13 MACARENA	LOS DEL RIO
14 MY BEST FRIEND	TIM MCGRAW
15 ALL MY LIFE	K-CI & JOJO
16 GETTIN' JIGGY WIT IT	WILL SMITH
17 WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
18 I CROSS MY HEART	GEORGE STRAIT
19 THE HUMPTY DANCE	DIGITAL UNDERGROUND
20 THIS IS HOW WE DO IT	MONTELL JORDAN
21 POISON	BELL BIV DEVOE
22 I'LL BE	EDWIN MCCAIN
23 SUAVEMENTE	ELVIS CRESPO
24 DECEMBER 1963 (OH, WHAT A NIGHT)	FOUR SEASONS
25 I'M GONNA BE (500 MILES)	PROCLAIMERS

SONG	ARTIST
26 HAVE I TOLD YOU LATELY	ROD STEWART
27 HYPNOTIZE	NOTORIOUS B.I.G.
28 MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA
29 CALIFORNIA LOVE	2PAC FEAT. DR. DRE & R. TROUTMAN
30 CRASH INTO ME	DAVE MATTHEWS BAND
31 JUMP ON IT	SIR MIX-A-LOT
32 GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY
33 TOOTSEE ROLL	69 BOYZ
34 FROM THIS MOMENT ON	SHANIA TWAIN
35 JUMP JIVE AN' WAIL	BRIAN SETZER ORCHESTRA
36 TRULY MADLY DEEPLY	SAVAGE GARDEN
37 BECAUSE YOU LOVED ME	CELINE DION
38 THUNDERSTRUCK	AC/DC
39 I'M TOO SEXY	RIGHT SAID FRED
40 WHAT IS LOVE	HADDAWAY
41 VOGUE	MADONNA
42 WONDERWALL	OASIS
43 NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ
44 ME AND YOU	KENNY CHESNEY
45 THE DANCE	GARTH BROOKS
46 TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
47 YOU'RE STILL THE ONE	SHANIA TWAIN
48 SHE THINKS MY TRACTOR'S SEXY	KENNY CHESNEY
49 C'MON 'N RIDE IT (THE TRAIN)	QUAD CITY DJ'S
50 MO MONEY MO PROBLEMS	NOTORIOUS B.I.G.

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## DJ INTELLIGENCE® TOP 25 FROM THE 1980s

	SONG	ARTIST
1	DON'T STOP BELIEVIN'	JOURNEY
2	YOU SHOOK ME ALL NIGHT LONG	AC/DC
3	LIVIN' ON A PRAYER	BON JOVI
4	BILLIE JEAN	MICHAEL JACKSON
5	LOVE SHACK	B-52'S
6	POUR SOME SUGAR ON ME	DEF LEPPARD
7	THRILLER	MICHAEL JACKSON
8	CELEBRATION	KOOL & THE GANG
9	FOOTLOOSE	KENNY LOGGINS
10	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
11	SUMMER OF '69	BRYAN ADAMS
12	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
13	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
14	JESSIE'S GIRL	RICK SPRINGFIELD
15	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
16	BEAT IT	MICHAEL JACKSON
17	BUST A MOVE	YOUNG M.C.
18	SWEET CHILD O' MINE	GUNS N' ROSES
9	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
20	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
21	CRAZY LITTLE THING CALLED LOVE	QUEEN
22	FAITHFULLY	JOURNEY
23	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON
24	WHAT I LIKE ABOUT YOU	ROMANTICS
25	PUSH IT	SALT-N-PEPA

## DJ INTELLIGENCE® TOP 25 FROM THE 1960s

	SONG	ARTIST
1	SWEET CAROLINE	NEIL DIAMOND
2	BROWN EYED GIRL	VAN MORRISON
3	TWIST AND SHOUT	BEATLES
4	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
5	AT LAST	ETTA JAMES
6	BUILD ME UP BUTTERCUP	FOUNDATIONS
7	MY GIRL	TEMPTATIONS
8	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
9	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
10	UNCHAINED MELODY	RIGHTEOUS BROTHERS
11	I CAN'T HELP MYSELF	FOUR TOPS
12	THE TWIST	CHUBBY CHECKER
13	FLY ME TO THE MOON	FRANK SINATRA
14	ALL YOU NEED IS LOVE	BEATLES
15	RESPECT	ARETHA FRANKLIN
16	RING OF FIRE	CASH
17	LET'S TWIST AGAIN	CHUBBY CHECKER
18	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
9	OH, PRETTY WOMAN	ROY ORBISON
20	RUNAROUND SUE	DION
21	STAND BY ME	BEN E. KING
22	AIN'T TOO PROUD TO BEG	TEMPTATIONS
23	I SAW HER STANDING THERE	BEATLES
24	L-O-V-E	NAT KING COLE
25	AIN'T NO MOUNTAIN HIGH ENOUGH	MARVIN GAYE & TAMMI TERRELL

## DJ INTELLIGENCE® TOP 25 FROM THE 1970s

	SONG	ARTIST
1	WONDERFUL TONIGHT	ERIC CLAPTON
2	SWEET HOME ALABAMA	LYNYRD SKYNYRD
3	DANCING QUEEN	ABBA
4	WE ARE FAMILY	SISTER SLEDGE
5	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
6	OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
7	Y.M.C.A.	VILLAGE PEOPLE
8	BRICK HOUSE	COMMODORES
9	STAYIN' ALIVE	BEE GEES
10	PLAY THAT FUNKY MUSIC	WILD CHERRY
11	SEPTEMBER	EARTH, WIND & FIRE
12	HOW SWEET IT IS	JAMES TAYLOR
13	LET'S STAY TOGETHER	AL GREEN
14	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
15	MARGARITAVILLE	JIMMY BUFFETT
16	I WANT YOU TO WANT ME	CHEAP TRICK
17	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
18	LET'S GET IT ON	MARVIN GAYE
9	ABC	JACKSON 5
20	I WILL SURVIVE	GLORIA GAYNOR
21	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
22	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
23	WALK THIS WAY	AEROSMITH
24	SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND
25	HOTEL CALIFORNIA	EAGLES

## DJ INTELLIGENCE® TOP 25 FROM THE 1950s

	SONG	ARTIST
1	SHOUT	ISLEY BROTHERS
2	COME FLY WITH ME	FRANK SINATRA
3	THAT'S AMORE	DEAN MARTIN
4	UNFORGETTABLE	NATALIE COLE WITH NAT KING COLE
5	I WALK THE LINE	JOHNNY CASH
6	JAILHOUSE ROCK	ELVIS PRESLEY
7	ALL SHOOK UP	ELVIS PRESLEY
8	JOHNNY B. GOODE	CHUCK BERRY
9	LA BAMBA	RITCHIE VALENS
10	LOVE AND MARRIAGE	FRANK SINATRA
11	ROCK AROUND THE CLOCK	BILL HALEY & HIS COMETS
12	LOVE ME TENDER	ELVIS PRESLEY
13	GREAT BALLS OF FIRE	JERRY LEE LEWIS
14	HOUND DOG	ELVIS PRESLEY
15	MACK THE KNIFE	BOBBY DARIN
16	THIS MAGIC MOMENT	DRIFTERS
17	YOU SEND ME	SAM COOKE
18	I ONLY HAVE EYES FOR YOU	FLAMINGOS
9	VOLARE	DEAN MARTIN
20	BLUE SUEDE SHOES	ELVIS PRESLEY
21	TEQUILA	CHAMPS
22	WHEN I FALL IN LOVE	NAT KING COLE
23	ONLY YOU (AND YOU ALONE)	PLATTERS
24	EARTH ANGEL (WILL YOU BE MINE)	PENGUINS
25	WALKIN' AFTER MIDNIGHT	PATSY CLINE



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# School Dance Music

PRESENTED BY THE SCHOOL DANCE NETWORK

These lists were compiled by Ric Hansen, publisher of *The School Dance Network* (SchoolDanceNetwork.com). Ric also markets mobile DJ services nationwide on behalf of his radio station clients through his company, Radio Parties. He is available as a coach, consultant or DJ agent/manager. Contact him at 800-954-DJDJ or Ric@RadioParties.com. Subscribe free to Ric's newsletter at DJHotTalk.com.

## TOP 100 SAFE SONGS

This list is compiled based on the current songs's popularity at the time of publication, as well as its overall history (during the first half of 2011) of popularity, based on sales, radio station airplay and duration on the charts. If you are doing school dances, we encourage you to subscribe to a music service that provides edited music (such as Prime Cuts from TM Studios, Promo Only, ERG, or RPM). However, a majority of the tracks, even on our safe list, still require edits.

	SONG	ARTIST	ADVISORIES
1	JUST CAN'T GET ENOUGH	BLACK EYED PEAS	
2	CALIFORNIA GURLS	KATY PERRY <i>FT: SNOOP DOG</i>	
3	THE EDGE OF GLORY	LADY GAGA	
4	ET	KATY PERRY	<i>Clean version</i>
5	ROLL UP	WIZ KHALIFA	<i>Edit</i>
6	BACKSEAT	NEW BOYZ	<i>Edit a**</i>
7	BEST LOVE SONG	T-PAIN <i>FT: CHRIS BROWN</i>	<i>Edit</i>
8	TIL THE WORLD ENDS	BRITNEY SPEARS	<i>Small edit</i>
9	I GOT A FEELIN	BLACK EYED PEAS	
10	BILLIONAIRE	TRAVIE MCCOY <i>FT: BRUNO MARS</i>	
11	LAZY SONG	BRUNO MARS	
12	SHE AIN'T YOU	CHRIS BROWN	
13	DON'T WANNA GO HOME	JASON DERULO	<i>Edit bitch-drink references</i>
14	BORN THIS WAY	LADY GAGA	
15	YEAH 3X	CHRIS BROWN	
16	BRITNEY SPEARS	HOLD IT AGAINST ME	
17	AIRPLANES	B.O.B <i>FT: HAYLEY WILLIAMS</i>	<i>Edit</i>
18	JUDAS	LADY GAGA	<i>No Catholic schools</i>
19	OMG	USHER <i>FT: WILL.I.AM</i>	
20	ROCK THAT BODY	BLACK EYED PEAS	
21	LOVE THE WAY YOU LIE	EMINEM <i>FT: RIHANNA</i>	<i>Edit</i>
22	JUST THE WAY YOU ARE	BRUNO MARS	
23	FIREWORK	KATY PERRY	
24	SUPER BASS	NICKI MINAJ	<i>Edit</i>
25	ROLLING IN THE DEEP	ADELE	
26	WHAT'S MY NAME	RIHANNA	<i>HS Only</i>
27	TONGHT	ENRIQUE IGLESIAS <i>FT: LUDACRIS</i>	<i>Edit Sh*t</i>
28	BLOW	KE\$HA	
29	TEENAGE DREAM	KATY PERRY	
29	RAISE YOUR GLASS	PINK	<i>Edit</i>
30	ON THE FLOOR	JENNIFER LOPEZ <i>FT: PITBULL</i>	
31	GRENADE	BRUNO MARS	
32	DEUCES	CHRIS BROWN	<i>Edit</i>
33	COOLER THAN ME	MIKE POSNER	
34	WE R WHO WE R	KE\$HA	<i>Edit</i>
35	U SMILE	JUSTIN BIEBER	

	SONG	ARTIST	ADVISORIES
36	TIC TOK	KE\$HA	
37	IN MY HEAD	JASON DERULA	
38	DYNAMITE	TAIO CRUZ	
39	BAD ROMANCE	LADY GAGA	
40	YOUNG FOREVER	JAY Z	
41	WRITTEN IN THE STARS	TINIE TEMPAH <i>FT: ERIC TURNER</i>	
42	TAKE IT OFF	KESHA	
43	SOMEBODY TO LOVE	JUSTIN BIEBER	
45	MAGIC	B.O.B <i>FT: RIVERS CUOMO</i>	
46	LOVE LIKE WOE	READY SET	
47	IMMA BE	BLACK EYED PEAS	
48	I LIKE IT	ENRIQUE IGLESIAS <i>FT: PITBULL</i>	
49	DOUBLE VISION- DANCE EDIT	3OH!3	
50	BREAK YOUR HEART	TAO CRUZ	
51	PLEASE DON'T GO	MIKE POSNER	
52	RIGHT THRU YOU	NICKI MINAJ	
53	ONLY GIRL (IN THE WORLD)	RIHANNA	<i>Edit</i>
54	ALAJANDRO	LADY GAGA	
55	HIGHER	TAIO CRUISE-TRAVIE MACCOY	<i>Radio edit</i>
56	ALL OF THE LIGHTS	KANYE WEST <i>FT: KID CUDI, RIHANNA</i>	<i>Use the super clean edit</i>
57	WHO DAT GIRL	FLO RIDA	
58	CLUB CAN'T HANDLE ME	FLO RIDA <i>FT: DAVID GUETTA</i>	
59	ROCKETEER	FAR EAST MOVEMENT <i>FT: RYAN TEDDER</i>	
60	GIVE ME EVERYTHING	PITBULL <i>FT: NE-YO &amp; NAYER</i>	<i>Suggestive content</i>
61	NOTHING ON YOU	B.O.B. <i>FT: BRUNO MARS</i>	
62	STEREO LOVE	EDWARD MAYA-MIA MARTINA	
63	RUN THE WORLD	BEYONCE	
64	HEY BABY	PITBULL	
65	DJ GOT US FALLIN IN LOVE	USHER <i>FT: PITBULL</i>	<i>Edit</i>
66	COMING HOME	DITTY-DIRTY MONEY	<i>Edit n-word and sh*t</i>
67	CARRY OUT	TIMBERLAND	
68	BULLETPROOF	LAROUX	
69	THE SHOW GOES ON	LUPE FIASCO	
70	2012 (IT AIN'T THE END OF THE WORLD")	JAY SEAN	
71	THE TIME (DIRTY BIT)	BLACK EYED PEAS	
72	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT	
73	ONE IN A MILLION	NE-YO	
74	YOUR LOVE IS MY DRUG	KESHA	
75	NEED YOU	TRAVIE MCCOY	
76	MORE	USHER	
77	LETTING GO (DUTTY LOVE)	SEAN KINGSTON	
78	JUST A DREAM	NELLY	



	SONG	ARTIST	ADVISORIES
79	IF WE EVER MEET AGAIN	TIMBERLAND <i>FT: KATY PERRY</i>	
80	MY FIRST KISS	3OH!3 <i>FT: KE\$HA</i>	
81	MEMORIES	DAVID GUETTA <i>FT: KID CUDI</i>	Edit
82	BREAK MY BANK	NEW BOYZ <i>FT: IYAZ</i>	Edit
83	LMFAO	PARTY ROCK ANTHEM <i>FT: LAUREN BENNETT</i>	Edit
84	GETTING OVER YOU	DAVID GUETTA <i>FT: FERGIE &amp; LMFAO</i>	
85	DIRTY PICTURES (SQUEAKY CLEAN)	TAIO CRUZ <i>FT: KE\$HA</i>	Edit
86	CHECK IT OUT	WILL.I.AM <i>FT: NICKI MINAJ</i>	edit
87	YOUR LOVE	NICKI MINAJ	
88	PRETTY GIRL ROCK	KERI HILSON	
89	BABY	JUSTIN BIEBER <i>FT: LUDACRIS</i>	
90	GONE	NELLY <i>FT: KELLY ROWLAND</i>	
91	BOW CHICKA WOW WOW	MIKE POSNER	Edit sh*t
92	I'M INTO YOU	JENNIFER LOPEZ <i>FT: LIL WAYNE</i>	Edit Sh*t
93	BUZZIN	MANN	Edit
94	BRIGHT LIGHTS BIGGER CITY	CEE LO GREEN	
95	HOW TO LOVE	LIL WAYNE	
96	BASE DOWNLOW	CATARACS & DEV	Edit
97	HOLD MY HAND	MICHAEL JACKSON <i>FT: AKON</i>	
98	BEST THING I NEVER HAD	BEYONCE	
99	WHERE THEM GIRLS AT	DAVID GUETTA <i>FT: FLO RIDA, NICKI MINAJ</i>	Play clean
100	UNITED STATES OF POP 2010	DJ EAWORM	

## TOP 30 SCHOOL DANCE DO NOT PLAY LIST

This list includes those songs that are popular and receive substantial sales and radio air play, but are not appropriate at school dance events, based on lyrics that are not editable or have a theme or content that is objectionable to school administrators and parents. Though students hear many of these songs regularly on the air, playing them in a school dance setting implies the school's approval—clearly not their intended message. This list is updated weekly at [www.schooldancenetwork.com](http://www.schooldancenetwork.com).

	SONG	ARTIST	FEATURING
1	LAST FRIDAY NIGHT	KATY PERRY	
2	DIRTY DANCER	ENRIQUE IGLESIAS	
3	MAN DOWN	RIHANNA	
4	RIGHT THERE	NICOLE SCHERZINGER	
5	MOTIVATION	KELLY ROWLAND	LIL WAYNE
6	GROVE ST. PARTY	WAKA FLOCKA FLAME	KEBO GOTTI
7	BRING IT BACK	TRAVIS PORTER	
8	LOOK AT ME NOW	CHRIS BROWN	
9	DID IT ON EM	NICKI MINAJ	
10	MY LAST	BIG SEAN	CHRIS BROWN
11	WET/SWEAT	SNOOP DOG	
12	H*A*M	KANYE WEST	JAY-Z
13	S&M	RIHANNA	
14	FR**KIN PERFECT	PINK	

	SONG	ARTIST	FEATURING
15	MAKE A MOVIE	TWISTA	CHRIS BROWN
16	6 FOOT 7 FOOT	LIL WAYNE	CORY GUNZ
17	MY EX	PROBLEM	
18	WAKA FLOCKA FLAME	NO HANDS	ROSCO DASH
19	FIRE FLAME	BIRDMAN	LIL WAYNE
20	DOWN ON ME	JEREMIH	50 CENT
21	BLACK AND YELLOW	WIZ KHALIFA	
22	RUNAWAY	KANYE WEST	
23	SPOT RIGHT THERE	NEW BOYZ	
24	NO HANDS	WAKA FLOCKA FLAME	
25	MONSTER	KANYE WEST	JAY Z -RICK ROSS
26	NO LOVE	EMINEM	LIL WAYNE
27	BOTTOMS UP	TREY SONGZ	NICKI MINAJ
28	MOHOMBI	BUMPY RIDE	
29	CEE LO GREEN	F**K YOU	
30	LIL WAYNE	RIGHT ABOVE IT	DRAKE

## TOP 30 SCHOOL DANCE CLASSICS

This list features songs that have withstood the test of time and still are great additions to your school dance playlist. But success depends on the song's place in the mix and the particular audience. Handle with care! **ME**

	SONG	ARTIST
1	DON'T STOP BELIEVIN	JOURNEY
2	MICHAEL JACKSON	BILLY JEAN
3	ICE ICE BABY	VANILLA ICE
4	CHA CHA SLIDE	D.J. MR. C (CASPER)
5	STAYIN ALIVE	BEE GEES
6	MICHAEL JACKSON	THRILLER
7	SHOUT	DYNATONES
8	LADY MARMALADE	CHRISTINA AGUILERA
9	SEXY BACK	JUSTIN TIMBERLAKE
10	WANNA BE	SPICE GIRLS
11	ROCK YOUR BODY	JUSTSIN TIMBERLAKE
12	AC/DC	SHOOK ME ALL NIGHT LONG
13	POUR SOME SUGAR ON ME	DEF LEPPARD
14	IN THE CLUB-CLEAN VERSION	50 CENT
15	I LOVE ROCK & ROLL	BRITNEY SPEARS
16	HOT HOT HOT	BUSTER POINDEXTER
17	LET'S GET LOUD	JENNIFER LOPEZ
18	PLAY THAT FUNKY MUISC	WILD CHERRY
19	BARBIE GIRL	AQUA
20	COTTON EYED JOE	REDNEX
21	I WILL SURVIVE	GLORIA GAYNOR
22	ELECTRIC SLIDE	MARCIA GRIFFITHS
23	JUMP ON IT	SIR MIX ALOT
24	WAIT FOR YOU	ELLIOTT YAMIN
25	SANDSTORM	DARUDE
26	MACARENA	LOS DEL RIO
27	CUPID SHUFFLE	CUPID
28	FRIENDS IN LOW PLACES	GARTH BROOKS
29	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT
30	MY GIRL	TEMPTATIONS



# Old School Dance Marketing

A BROCHURE IN HAND STILL MAKES THE DIFFERENCE WHEN PITCHING TO SCHOOLS

BY RIC HANSEN •

**T**he key to school dance marketing might surprise you. You're probably expecting to hear how Facebook, Twitter, and Google Adwords will launch your school dance marketing into the new exciting world of social media. Sorry. While technology has huge new applications that are critical to your school dance marketing, the core of your plan to reach out to schools is still **DIRECT MAIL**.

Yup...the old work horse is still kicking, even in this youthful demographic. Let me explain, and then tell you how old school and new school technology can work together to maximize your marketing impact.

## EASY TARGET

Your school dance market is very defined and is very efficiently reachable via US Mail. Public and private school address lists are easily obtainable. In many states, the department of education publishes a list of all schools in the state and will provide you with that list either free or for a nominal fee. If the address list is not readily available through public agencies, you can purchase a list from a variety of sources. I use InfoUSA.com. You can define the geography, school type and other variables. Pricing depends on the size of the list. (There is a minimum fee; if your list is small the cost per lead could be higher.) Depending on the size of your market, the cost will vary, but plan on paying a couple of hundred dollars or more. The economics of defining your market and having a direct vehicle to reach them makes US Mail the number one choice. (One day this may change, but in 2011 it's still the best)

## PIECE OF THE ACTION

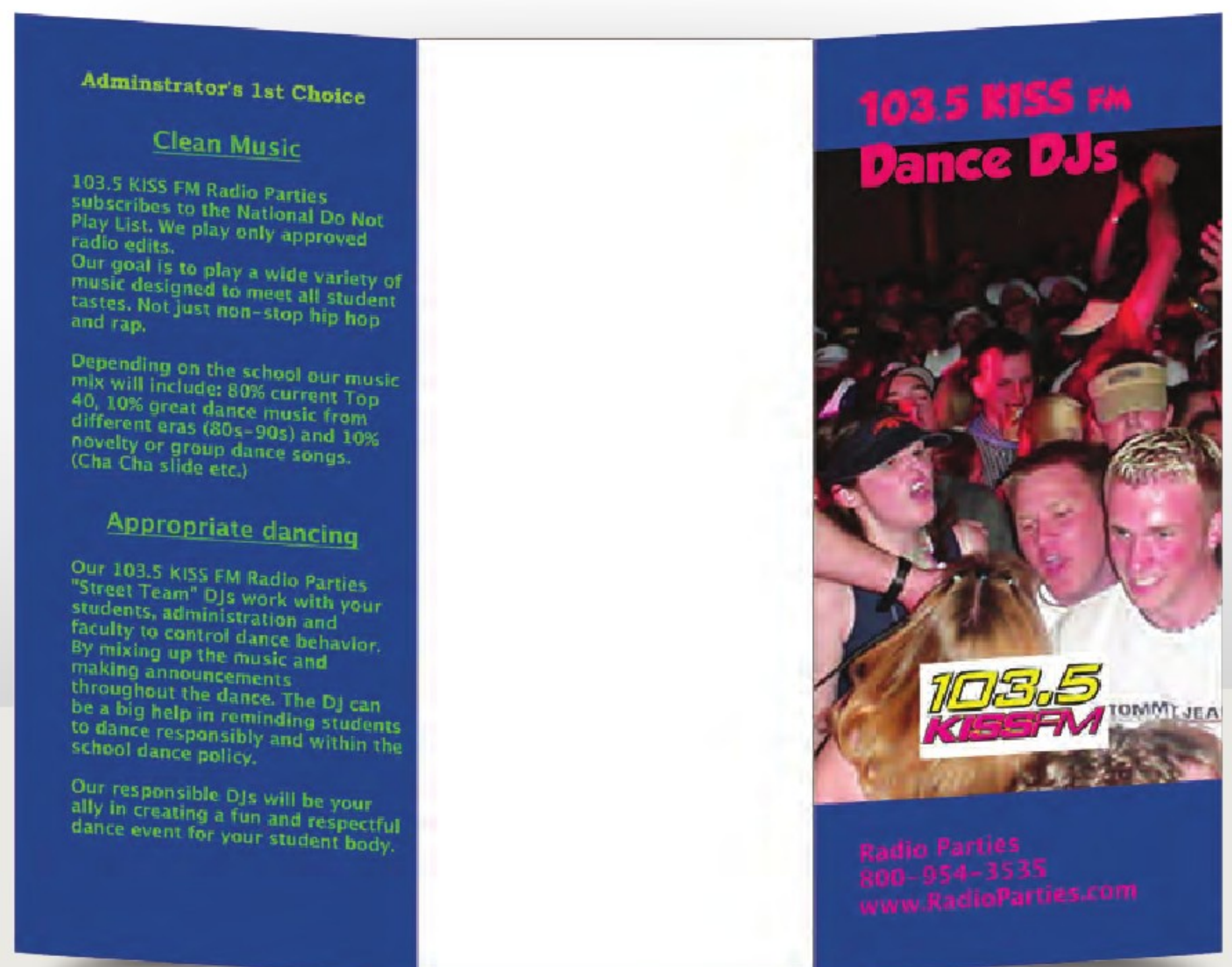
Direct your mail piece to "Student Activities" and it will likely end up in the right hands when it arrives. A physical mail piece is usually then shared among clubs, (both student and faculty) and dance advisors. Your mail piece will be stored with other DJs information at schools.

The next critical step is making sure that your piece stands out. Here is where technology becomes a very important friend in the marketing process. Creating a professional, visually powerful piece has become easier over the years. There are tools on the internet that provide on-line templates that you can customize with your photos and text. The layouts are clean and professional. I use [www.mybrochuremaker.com](http://www.mybrochuremaker.com). You can use the tool for a small fee per month, with no long-term commitment. In fact, they have a free option too, with maxi-

mum photo sizes and other limitations. I suggest signing up for a month, doing your work and then cancelling if desired. Their template choices are still limited but I have been able to find suitable choices for my needs.

Getting your brochure affordably printed is the next step. The online print option that will beat any price your local printer can provide is a site called [www.uptprinting.com](http://www.uptprinting.com). You can get a thousand mail-ready brochures printed in full color on both sides, on 100-pound, glossy stock and tri-folded, for as little as \$133 plus delivery. Purchase what you need for three mailings (I'll explain this later) and the cost per piece goes down dramatically.

Of course getting the mail piece to the school is the next step. I use a local bulk mail specialist who provides the bulk mail permit and merges the list with the mail piece. I have not found





# Meets New School High Tech

a more affordable or efficient online company.

Using these resources, I have been able to create a marketing piece that is head and shoulders above the competition, and can keep the mailing cost to around 50 or 60 cents per piece, including the cost of the list, brochure creation, printing and postage. Ordering enough brochures at one time to last the whole year saves you more money. I suggest three mailings per year at a minimum:

- Just prior to school starting in the fall
- At the first of the new calendar year in January
- 90 days prior to the end of school

## GETTING WEB AND MAIL IN SYNC

The biggest mistake most DJ companies make is marketing all of their services under one roof. I have to laugh when I see school dance brochures that say things like "Our DJ company specializes in high school dances, weddings, corporate parties, family nights, and bar-mitzvahs." Did they say "specialize?" You can't have it all with one marketing

piece. Everyone has an image of what a wedding DJ does and (rightly so) a completely different image of what a school dance DJ does. To the consumer you can't be both, so by trying to cover all the bases, you have successfully neutralized your marketing message. Usually all consumer types are directed to the same website address, which further confuses the potential high school dance client. Most DJ web sites are heavily slanted toward the lucrative wedding market.

The solution? A school dance "landing page." A special, very specific web page, with its own Web address and a clear focus on what your dance clients care about. You can include pictures, videos, customized text, customer referrals and, most importantly, a way to capture their email information by providing a special "free" offer. All with one consumer in mind: the school dance administrator or students.

At one time landing pages were a difficult and expensive proposition. Not any more. A company called [www.unbounce.com](http://www.unbounce.com) allows you to create any number of landing pages for as little as

## RIC HANSEN: A DJ'S BEST FRIEND?

*I am a marketer who happens to be in the DJ business. Not a DJ who happens to know a little about marketing. Marketing is what gets me charged up and excited to go to work every day. If you are a great DJ and have a great DJ company, but can't find the time, energy or desire to put a fantastic marketing plan together for your school dance business, wedding business or any other event type, I am available to provide my expertise as a marketing coach. I'm also currently putting together a complete DJ talent agency for independent DJs who want someone to manage their marketing, bookings and back office support so that they can do what they do best: entertain. If you are serious about taking your DJ business to a new level, I am available to take on new DJ clients and help you supercharge your marketing. Give me a shout for a free introductory consultation. If nothing else, it'd be great to meet you and we can end up being Facebook or Twitter buddies! 800-954-3535 / [ric@radioparties.com](mailto:ric@radioparties.com).*

**High School Dance DJs**

**PROM**

The ultimate DJ entertainment for the biggest dance of the year! 103.5 KISS FM Street Team DJs know the music, understand the need to make the dance music hot and high energy and guarantee a night to remember for years to come. Lock in one of the best DJ this year for prom, at an affordable price. We'll make it a night even the faculty and chaperones will appreciate. The unbeatable DJ Prom Package from 103.5 KISS FM.

**Graduation**

The final party. The big goodbye to friends and classmates. The giant celebration. When the senior parents team up with the 103.5 KISS FM Street Team DJs, we'll not only play the hottest music from their high school years...we'll serve as your party host and make it a wild night of interaction and fun. Don't just hire a DJ, invite the crew from the hottest dance station of their high school years.

**Middle School Dances**

**8th Grade graduation**

A time for the 8th graders to celebrate the huge move on to high school. 103.5 KISS FM Radio Parties makes this a party they will remember for ever as the final celebration of their middle school years. We'll play all their favorite music, but we can make it a lot more than just a typical DJ dance. Our DJs come prepared to have an air-guitar contest, freeze dance contest, and engage the crowd in tons of group dances and fun. Make it huge for the same price as just a DJ playing music. Make it a rompin' fun party.

**The Last Dance**

If you are planning a final dance for the whole school this year, 103.5 KISS FM would love to help make it the best of the year...and set the stage for a great dance program next year. If they know how fun the 103.5 KISSFM dance can be, they'll be lining up for tickets again next fall.

**Field day-Fun Day-Year book signing**

Middle school kids love the fun day/field day but with a DJ as a part of it, playing their favorite music it is really a step up from their elementary school days. Our DJ will host your whole day, play games and engage your student in a jam packed day of fun.

**Affordable!**

KISS FM Radio Parties Dances include a powerful sound system, and 5 effect light show. Plus exclusive on-line planning tools at no charge. We set up an hour in advance and have back up equipment and DJs in case of emergencies.

- Dance up to 3 hours \$395
- Prom or Homecoming \$495
- Day Jam (up to 2 hours) \$295\*

\*restrictions: day time-completed by 3pm. No lights included. Not available on Fridays.

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If you are serious about building the school dance market, it's not difficult or expensive, but it does require some work and focused attention. It can pay off with some great "out of wedding season" financial rewards. Don't just throw it in as an add-on to a long list of services you provide if you really are interested in making it an important part of your DJ business. **MB**



# Rockin' Realistically

ROB GAINNEY'S *ROCKIN' YOUR STAGE SOUND* TAKES A DOWN-TO-EARTH LOOK AT AUDIO

BY MARTI DIBERGI •

**I**t is extremely interesting to look at the correlations and distinctions between how musicians view live sound and how DJs view live sound. One thing is certain: This business is tricky no matter what role you play. You have to be on top of performance and equipment, PLUS be cognizant of the fact that one minor tweak can make your whole show sound very good—or extremely bad! The handbook, *Rockin' Your Stage Sound*, by Rob Gainey, covers all that and so much more.

## WHAT DOES THIS MEAN FOR DJs?

Books like *Rockin'* are easy to find in the music section of your local big bookstore of choice. What is unique, however, is the perspective this book takes. The book is written by professional musicians from the touring world with actual live sound expertise. These aren't your "I don't compromise" players, either; all

of these professionals realize that decisions must be made on the fly and sometimes you have to work through issues during the show—to ensure that the show actually goes on.

This is where DJs come in: A lot of the information in this book crosses over between live sound and DJ applications. From proper speaker placement to correctly hooking up an EQ, setting gain structure, and dealing with monitors (which I will get to in a minute), any DJ can learn quite a few things from this book.

## BUT I ALREADY KNOW EVERYTHING I NEED TO

I'm sorry to be abrasive, but if you think you already know everything that you need to know and you don't think a book written by musicians about live sound will at least help you sound better, then please hang up your DJ hat. You are most likely driving yourself out of business anyway, via your closed-mindedness. For the rest of us, this book contains valuable info for even the most seasoned professionals.

*Rockin' Your Stage Sound* is also a big help to those who are expanding their DJ services into full-scale production companies. From what gear to buy, to "Ringing out a PA or Monitor System," this book will carry you light years ahead of where you would be, if you just learned "on the job."

## MONITOR THE MADNESS—OOOHH YEAH!

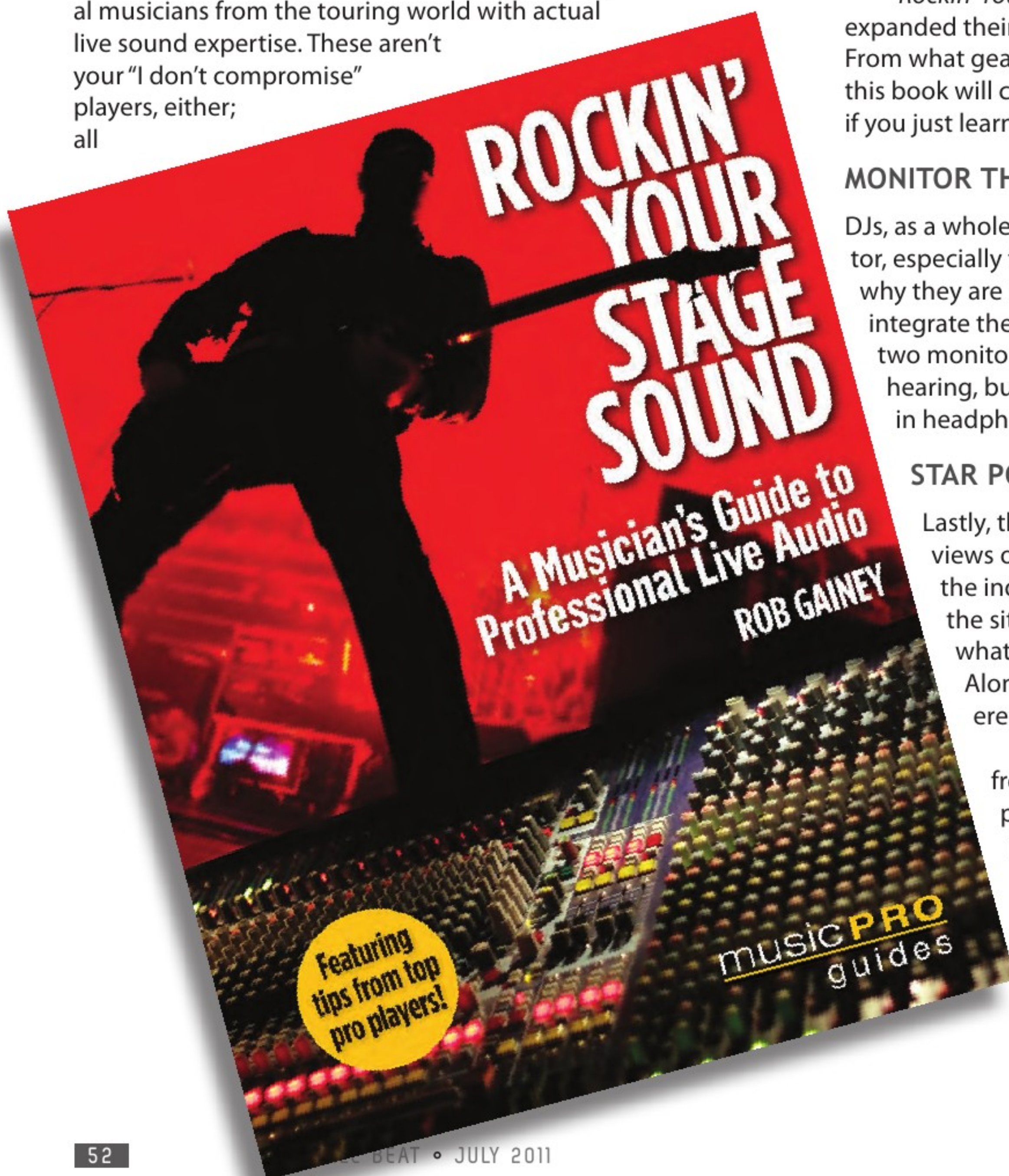
DJs, as a whole, also need to learn the value of a nice stage monitor, especially for large events. *Rockin'* speaks volumes about why they are necessary and how to properly set them up and integrate them with your system. At most large events I have two monitors to help me hear not only what the audience is hearing, but also my cue sounds (so I don't have to be buried in headphones all evening).

## STAR POWER

Lastly, the book is an interesting read simply for its interviews of some of music's most famous bands and a few of the industry's touring pros. Having actually been in all of the situations covered in the book, they reveal exactly what needs to be done to prevent audio mayhem. Along the way they share some of their personal preferences to spice things up a little.

Above all else, *Rockin' Your Stage Sound* comes from a realistic standpoint and keeps in mind that price and feasibility are two main concerns for most purveyors of live sound, musicians and DJs alike. Rob Gainey's book contains real-world advice from realistic and honest professionals—a perfect companion piece to *Mobile Beat*! **MB**

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# Sound Discipline: the School Dance Speaker Dilemma

YOUTH EVENTS CAN PUT PUSH YOUR SPEAKERS PAST THEIR LIMITS;  
HERE'S HOW TO GET YOUR SOUND UNDER CONTROL

BY BEN STOWE, CTS •

**B**efore we take our sound systems to school this fall, let's have a little education ABOUT sound systems. Teen events today can require a lot from our rigs, and there's more to it than simply the attendees wanting you to liquefy their insides with nearly lethal doses of low frequency audio. The music industry itself has been waging the "Loudness Wars" and if we're not careful, our sound systems can end up as "collateral damage."

Before the significance of this becomes apparent, I would be remiss if we didn't get a little nerdy and talk about the science of making sound. Specifically, how we make sound with transducers (speakers, in lay terms). Transducers are

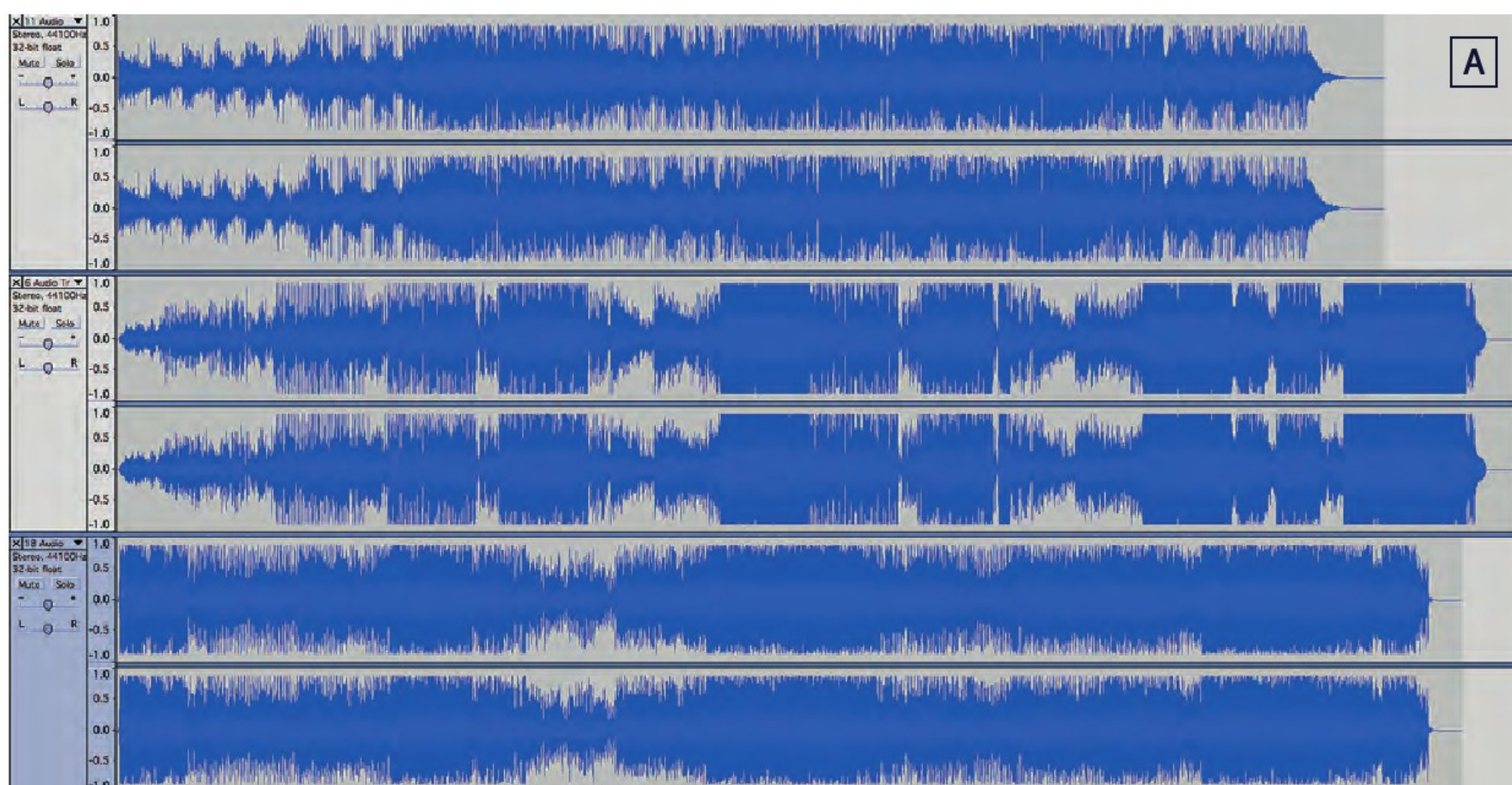
devices that convert one form of energy to another. In the case of a loudspeaker, it is converting electrical energy into acoustic energy. It does so by running an electric current through a coil of thin wire (the voice coil in the speaker), which then becomes an electromagnet. The voice coil operates in close proximity to a permanent magnet on the speaker. At one point, I'm sure we all witnessed how magnets of like and opposite polarity react to each other. Like polarities repel and opposite polarities attract. The magnetic reaction between the voice coil and the permanent magnet in a loudspeaker moves the cone in and out, which creates vibrations in the air. Voila! We have acoustic energy (sound).

## SPEAKERS UNDER PRESSURE

So, now that you survived a paragraph of pure nerdspeak, you're probably dying to know that your pain was worth it. It was. By understanding how a loudspeaker operates you'll be far better equipped to

understand why they fail, and thus how to prevent it. Often people believe that putting too much power to a loudspeaker is what causes failure, and while there is some truth to that, there is also a lot of misunderstanding. Loudspeakers can withstand tremendously large amounts of short term (peak) power. Music has numerous peaks and valleys, the latter of which allow the loudspeaker to recover and remain cool. Just about the worst thing you can do for a loudspeaker is to play a continuous tone at high levels for an extended period of time.

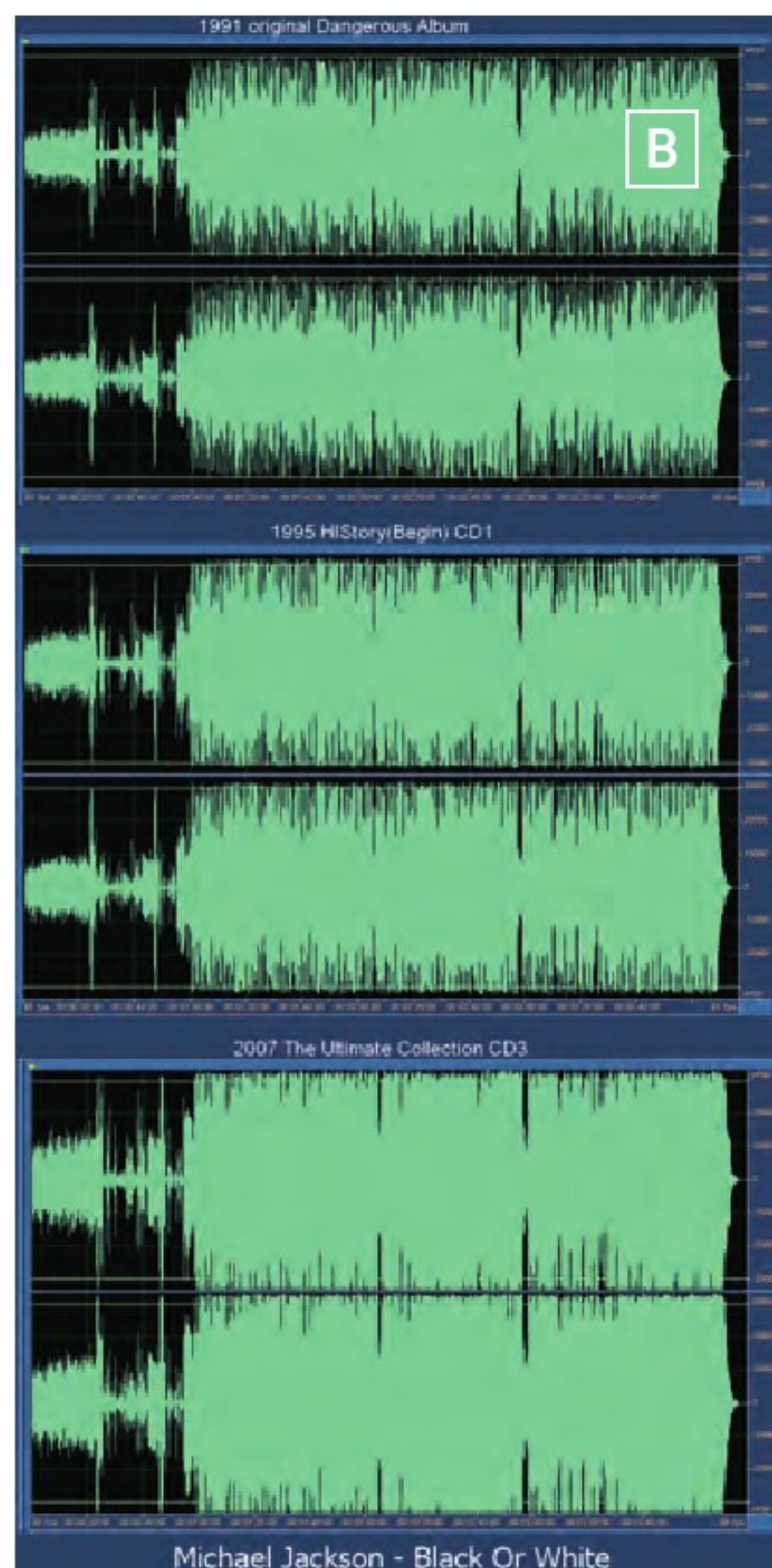
Worse yet is a phenomenon known as "speaker compression" or "power compression." This occurs when the voice coil in a loudspeaker heats up. Some heating is normal during use, but it stands to reason that heavier use causes higher temperatures. As the voice coil heats up, its DC resistance increases. The increased resistance reduces the effective output of the loudspeaker by as much as 6dB. That's





the equivalent of reducing your amplifiers power by 75%! So, of course, as our loudspeakers produce less sound, our natural reaction is to “turn it up”—which only worsens the situation.

There’s another kind of compression to worry about as well. In this case it is the intentional reduction of recorded music’s dynamic range for artistic and other reasons. Judiciously applied, compression can



give a track a pleasantly smooth and powerful sound, but when we compress music, we run out of dynamic range and the loudspeaker no longer has the opportunity to recover. Unfortunately, most modern dance tracks are heavily compressed during the recording process. **Graphic A** shows stereo waveforms from top to bottom for a country song, a hip-hop song, and a dance track. Notice how much more blue we see in the hip-hop and especially the dance track? The loudspeaker has much less chance to recover while playing these tracks at high levels.

And the bad news isn’t over yet: This is where the so-called “Loudness Wars” come into play. In **Graphic B** (courtesy of Song Yanbo) you will see comparison waveforms from Michael Jackson’s “Black or White” from 1991, 1995 and 2007. Again you’ll notice the green sound waveform

of the latest version filling up the dynamic range until it’s almost all “peak” during most of the song. Essentially, the Loudness Wars are a result of the record labels competing to make their songs “stand out” by increasing the amplitude of the track until more and more of it reaches the peak level for the recording. This has caused a reduction in the dynamic range, sometimes substantial, which not only degrades the quality of the audio, but makes our loudspeakers much more likely to heat up.

## DRIVING THE RIGHT VEHICLE

The solution? Have enough rig for the gig. Don’t ask your loudspeakers to do what they were not designed to do. I strongly recommend having subwoofers for any teen event. They will produce the deep, low bass that’s desired and take the pressure off of your full range boxes.

How much rig do you need? I wish there was an “Easy” button for this, but unfortunately there is not. Loudspeakers vary in efficiency, output, frequency response and pattern of coverage. But here are some rough rules of thumb though, to simplify the equation. For teen dances of 200 to 400 kids in an average-sized gymnasium I would recommend a minimum of a pair of 18” subs and a pair of 12” or 15” 2-way tops, with a peak output of no less than 129 dB (1M). For 400 to 1000, you’re probably going to want at least four 18” subs (or two dual 18s), preferably in a center-coupled arrangement. Placing the subs next to each other will produce a gain of approximately 3dB of output. More than two tops may be required here. If you use full range boxes placed closely together, be sure they are splayed at the horn angles to give adequate coverage over the dancefloor area, and to avoid interference between the boxes. Be sure to get the horns of your top boxes slightly above head level to allow the smaller wavelengths (higher frequencies) to cover the dancefloor. (Loudspeaker placement is another topic, all of its own, and my colleague Stu Chisholm covered the basics of it on page 26 of *MB*’s March 2011 issue).

It is important to note that all speakers are not equal, no more than all cars are. Taking a family sedan to the racetrack will only lead to its early death, and it won’t perform as well as a car designed to race anyway. **ME**

*Ben Stowe’s love of electronics developed while growing up in a TV repair shop. He started with NLFX Professional (www.nlfxpro.com) 16 years ago, and continues his leadership of the company today. Ben shares his passion for technology through company-sponsored educational efforts designed to help end users get the most out of their equipment. He holds a Minnesota electrical license, an InfoComm CTS and numerous other certifications.*

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# Breaking Up Is Hard to Do

FINALLY LEAVING THE OLD, PASSIVE EV SPEAKERS BEHIND  
...FOR A NEW SET OF ACTIVE EV SPEAKERS

BY JIM WEISZ •

**I** kept rehearsing how I was going to do it. Each time, I would change it up a little, trying to find a way to soften the blow a bit. After more than seven years together, I felt like we had a lot of history. But the time had come—I had to do it.

After all that rehearsing, here's what I said: "Look, you guys have served me well. We've rocked a lot of parties together and

made a lot of great memories for a lot of people. It's not you—it's me. I'm trying to make my setup more compact. So I need to replace you as my main speakers with powered speakers. I hope you can take consolation in the fact that I'll still be using Electro-Voice speakers."

My Sx300s have been my main speakers for a long time. I never thought I'd go to a powered system. But EV got my attention with the ELX112P—better known as the LiveX 12" powered speaker. While my amp is

pretty light, at 21 pounds, the thought of being able to pull that out of my rack was very appealing.

While I've never had an issue with my amp, I feel like the powered system gives me more flexibility. With my current setup, if my amp goes down, it will be a couple minutes for me to hook-up my back-up amp. With powered speakers, if one goes down, the other one is still running. That gives me a chance to troubleshoot the problem with the speaker that is down. If needed, I can bring in another powered speaker to replace the bad one, with no stoppage in the music.

## YOU HAD ME AT HELLO

I was pretty excited that my demo units arrived just in time for a double-wedding weekend, so right away I'd have the opportunity to use them twice.

Taking them out of the box, the first thing I noticed was the texture of the exterior of the speaker. Since these speakers are

made of wood, and not plastic, the exterior feels much different from the Sx speakers. I would still put them in a bag, but they seem like they will hold up a lot better to dings and nicks.

I figured a wood speaker with an amp inside would have to weigh at least 50 pounds, but I was pleasantly surprised by the weight. It seemed to be about the same as I had been used to with my Sx300s. According to the official specs from EV, the ELX112P weighs in at 41.45 pounds—much lighter than I expected, especially since these speakers are wood instead of plastic.

Checking out the back connection panel, I was glad to see that there was a main output gain, called the Loudspeaker Level, which is independent from the gain for input 1 and 2. For daisy-chaining your setup, and XLR Link Output gives you a choice between sending the signal from Input 1's XLR jack only, or a combination from both inputs. Another useful feature was the EQ switch, providing two options, flat and mid-cut. The manual suggests using the flat for vocal monitors or speech and the mid-cut for music. Input 1 also has stereo RCA connectors for a CD or MP3 player. Finally, a toggle switch sets the speaker for use with and without a sub. All great features that I think are important in a powered speaker.

## OUR FIRST DATE

The first event I took the ELX112Ps out to was a small wedding with about 60 guests. The wedding was at the famed Ewing Mansion at Southfork Ranch (of *Dallas* TV fame). The reception took place outside, on the driveway behind the mansion. I arrived earlier than usual so I could run the speakers for a bit to test out of a few of the settings and see how they performed.

After getting set up, I adjusted the gain on both the Input 1 and loudspeaker level to about 9 o'clock. I put on some hip-hop music and took a walk in front of the speakers. I was very impressed. Crisp, clean, and loud. Throughout the night, I thought that not only did the music sound great, but announcements and speeches sounded great too. I was truly impressed with the clarity of these speakers.

The ELX112P includes a 1000-watt amplifier, and I discovered firsthand just how loud that can be. I was running my mixer with the faders about halfway most of the night. About an hour into the dancing portion of the night, the security guard asked me if I



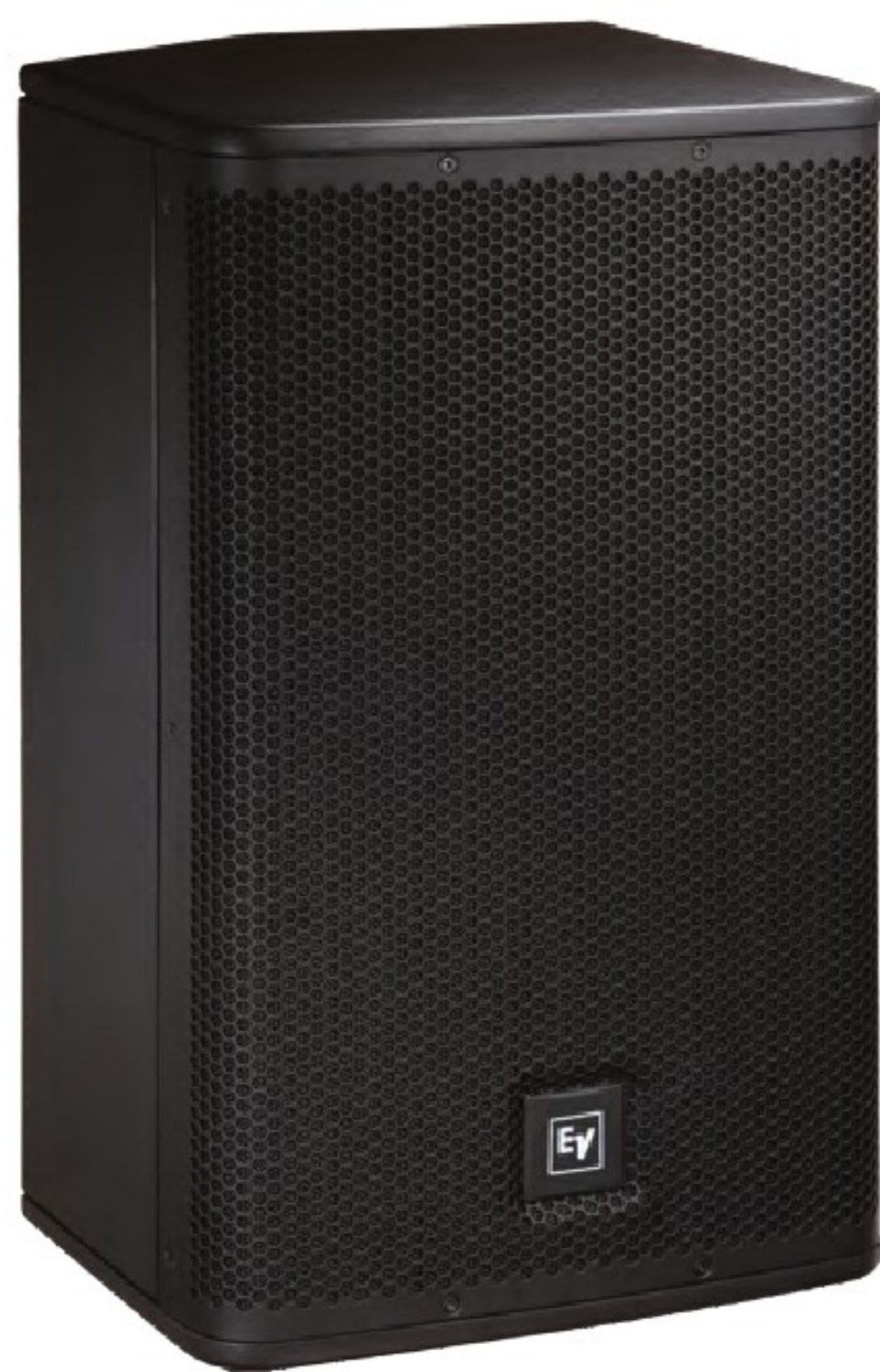


could turn it down. He said someone had called the local police department complaining about the noise. I asked him if he knew how far away the nearest houses were since I hadn't seen any. He said they were a good quarter-mile away. So, at halfway up on my mixer, and about three-quarters of the way up on the speaker gain, people were complaining about the noise a quarter of a mile away...Wow!

## THE SECOND DATE

After how impressed I was with the ELX112Ps on Saturday, I was really excited to fire them up again on Sunday, at a wedding with about 140 guests. While the location was technically a pavilion, it pretty much had walls on all sides, and had a unique shape. The sound carried well throughout the entire area and you could tell the people in the very back of the room could hear everything clearly as they laughed at jokes during the toasts.

Near the middle of the reception, the owner of the venue



came up to inquire about the speakers. He said he had been in the market for some new powered speakers for his venue and was thoroughly impressed with the sound from my Live Xs. He said he had been shopping around for a while and hadn't yet heard anything that sounded nearly as good as my system that night.

The bride had asked me to transition to newer hip-hop, Top 40 and dance

music for the last 30-45 minutes of the reception. As I did that, I was forced to turn down the bass on my mixer. I turned it down a bit, and then a few minutes later had to turn it down even more. I couldn't get over how much bass I was getting from a set of 12" speakers.

When I was still DJing school dances, I brought subwoofers out to just about every dance. But I've only brought subs out to a few of my larger wedding receptions. (DJ-audiophiles—that's another debate for another time.) I was always very happy with the sound produced by my Sx's, but they do lack a bit in the low

## Adding Some Thump To Your Live X Setup

A great complement to the ELX112P is the 18" Live X powered subwoofer, the ELX118P. The ELX118P features a 700-watt amplifier and weighs in at just under 70 lbs, which is very manageable for one person to lift and move on their own. I carefully consider size and weight before making DJ gear purchases, and I think that it's a great size and weight for what it offers.

Taking a look at the back panel, it is very similar to the ELX112P, although it only has one gain knob and one input connection, which is appropriate since it is a sub. It also has the option to turn the logo on and off.

The handles on the side are the same as the ELX112P, and I think the direction of the handles is perfect. If anyone will be picking up two of these and holding them briefcase style, I'd love to see it!

One nice feature is the inclusion of the pole mount at the top of the sub. For smaller events, I would just bring one of these out and probably put it under my table or in front of my table. But for events where I'd bring out two, it is very nice to have the pole mount option so I can put the ELX112Ps above the subs for a clean look.

To put the ELX118P through its paces, I decided to bring it out for a block party. I ran it, of course, with a pair of the ELX112Ps. They really work great together since the speaker has a setting to run with subwoofer. That way, you're optimizing the sub for your lows and the

speakers for your highs. It's very convenient since it practically eliminates the need for a crossover. That means when running this system you can skip hauling out the amp and crossover!

After getting everything set-up, I toggled the switch on the back of the speakers to run with subwoofer. I of course had to start with some dance music with some good bass in it. I thought it sounded great, but hit my EQ on my mixer to tweak the sound just a bit. I took another walk out in front of my system, this time about 100-200 feet away. I couldn't get over how good it sounded for such a compact system....not to mention that it was powered!

Throughout most of the block party the music was played a lower level, but I did crank it up a bit for a while. I was very happy with the sound at both low and high levels. I ran the sub with the gain at about 50%, which I thought was perfect for the sound I was going for at the block party.

Overall, I think the ELX118P is a great addition to the ELX112P. If you're looking for a well-matched powered system for schools, weddings or other events, I think you'd be hard pressed to find something better than the combination of the ELX112P and ELX118P.



*Jim Weisz has been a DJ since 1999, primarily serving the wedding and school markets. Originally from Chicago, he relocated his thriving DJ business to Dallas in 2003. He used his company's web presence to effectively to re-establish his client base within a just a few months. Jim is a seminar speaker and also writes for MobileBeat.com on web issues. He can be reached at jim@discoverydjs.com.*



end. However, I was extremely happy with the bass output from the ELX112Ps.

### IN LOVE, BUT NO ONE'S PERFECT

What's not to love—a compact, 41-pound, active speaker that sounds great? Well, there isn't a whole lot I don't love about these speakers. For instance, I think it's pretty cool they added a switch to turn on and off the backlight on the logo on the front of the speaker. Some people might want to have that lit, while others might not.

I do have a couple of small gripes with the ELX112P. My first, and biggest complaint, is the handle. I wish the handle was rotated so that it was like the Sx handle. If it were rotated, it would be a lot easier to carry one with each arm by the handle. I also think they would be easier to carry in general.

My other small gripe is the lack of a locking power cord. I've never had a cord pulled out of a speaker, and don't foresee it happening, but I do think that would be a nice feature to have. I was surprised that they had thought to have the option to toggle the power of the logo but didn't have a locking IEC power cable.



### HAPPILY EVER AFTER

When it comes to my DJ system, I don't like change. I'm sure many of you can relate. We work every weekend and form a bond with our gear. When we're providing entertainment for the most

important day in two people's lives, there's something to be said for putting trust in your gear. Every piece of DJ equipment I buy, I expect it will work for me when I need it to work. I learned the hard way that it actually costs a lot more to buy cheap gear that has to constantly be repaired, than it does to buy more expensive, quality gear, right off the bat.

I'll be honest—the first wedding with the ELX112Ps made me nervous. What if they got too hot and shut down? What if they aren't loud enough? What if I'm not happy with the sound? When it comes to my DJ gear, I'm a firm believer in "If it ain't broke, don't fix it." However, I also believe in looking for ways to lighten my load, make my life easier, and make my system sound even better. I will be buying a pair of the ELX112Ps because there's no question they do all that and more. **ME**

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## EYE CANDY

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The all-new **Nucleus Pro** adds white LEDs to the RGB mix for more vivid color mixing. Powered by six huge, super-potent 10-watt LEDs, the unit delivers an astonishing three

times the brilliance of the original, according to American DJ. Each of the LED sources features Quad-Color Technology (combining red, green, blue and white LEDs into units to provide superior RGBW color mixing).

Featuring the same spider-like shape as its predecessor, the Nucleus Pro also includes another enhancement: barrel-

shaped scanning mirrors. Equipped with three flat-scanning mirrors and three rotating barrel mirrors, the LED centerpiece now produces two different kinds of beams (flat and rounded) to create a more varied light show. The mirrors are controlled by high-quality 1.8° stepper motors, which deliver extremely smooth scanning movements. Add in a color strobe

effect and some high-energy built-in programs, and the Nucleus Pro promises to mesmerize the crowd with its dazzling beams and sweeping motion.

Great for permanent installations, the Nucleus Pro is also lightweight and compact enough for mobile entertainment, measuring 22.75"L x 10.5"W x 26.5"H and weighing 28 pounds.

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# Numark - iDJlive



# Standing Strong in the [Generation] Gap

IS IT WHAT'S WRONG WITH THESE KIDS? OR WHAT'S RIGHT WITH THESE KIDS?

BY JEFFREY GITOMER •

*Kids!  
I don't know what's wrong with these kids today!  
Kids!  
Who can understand anything they say?  
Kids!  
They're disobedient, disrespectful oafs!  
Noisy, crazy, dirty, lazy, loafers!  
While we're on the subject:  
Kids!  
You can talk and talk till your face is blue!  
Kids!  
But they still just do what they want to do!  
Why can't they be like we were,  
Perfect in every way?  
What's the matter with kids today?*

Those are the lyrics from the song "Kids," from the Broadway show *Bye Bye Birdie*, written by Lee Adams. And while you may think they were written about today's generation of kids, the song was written in 1959—more than 50 years ago. In 1959 there was no computers, cell phones, Internet, *Super Mario*, cable TV, or fax machines—and of course no iPods.

Most companies have multi-generational salespeople and multi-generational customers. The more experienced salespeople and sales managers are always criticizing or blaming youth for what they are not, what they don't bring to the table, what's wrong with them, and why they're not more like "us."

It's referred to as a "generation gap." And for the most part it's self-imposed. Self-imposed generational gaps are caused by a failure to understand, embrace, and communicate. An easier way to describe it is: "It's not like what we do, therefore it's wrong." And that statement can be made from one group to another and vice-versa.

FACT: Generation gaps are timeless. They've applied to EVERY generation of kids and adults for the past 200 years.

These days, people over 40 have tried to segment kids by category. Gen-this or gen-that. How about "gen-smart" or "they're a generation smarter than we are"?

How about "gen-impatient" or "they're a generation with no patience for anyone (including employers—maybe even including you) who doesn't get it"?

How about "gen-Facebook"? Many older people, like fools, are trying to block it or control it. Good luck! Take a lesson from recent history—the government of Egypt tried to do the same thing—the kids won. Same with Twitter. (Have you tweeted yet?)

AHA—MAJOR AHA! Instead of concentrating on what kids don't do, and what they are not, why don't you try to find out what's RIGHT with them?

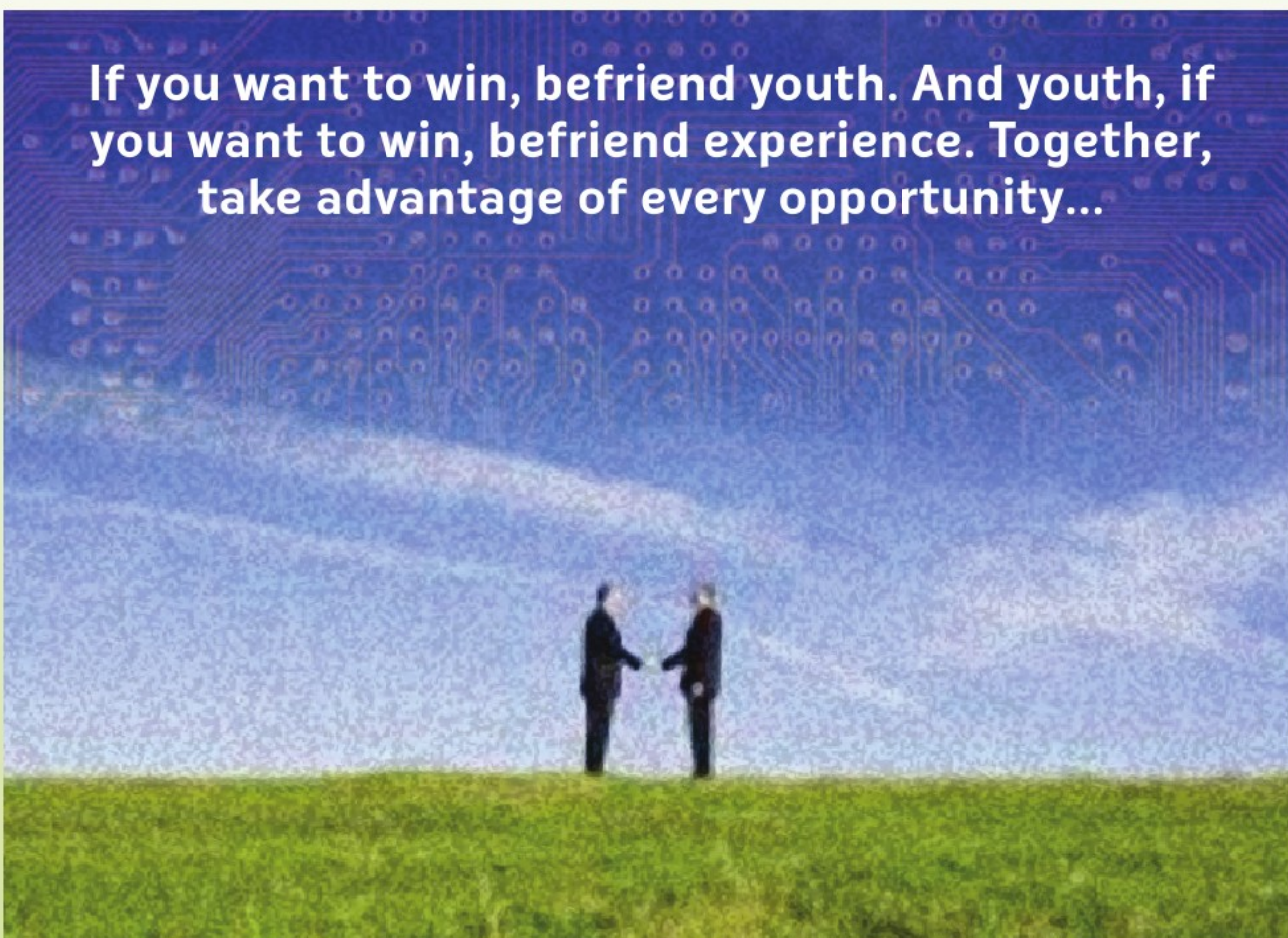
As you're looking, you may want to start with your attitude,

because it's likely you're beginning your search with blame rather than acceptance. If you want to blame somebody, just look in the mirror, buddy. You may want to start with exercise and diet.

Instead of giving me a laundry list of what's wrong with kids today, why don't you embrace the new generation as the next generation and teach them what your parents taught you. Or teach them what your first boss taught you, and be the example of a generation *bridge* rather than a generation gap. Better stated, it's *your* responsibility to bridge the gap.

Instead of telling me what's wrong with kids (and rather than telling me what's wrong with you—which might be a longer list), I'm challenging you to embrace the now

**If you want to win, befriend youth. And youth, if you want to win, befriend experience. Together, take advantage of every opportunity...**





generation by understanding what they embrace:

- They embrace new.
- They embrace now.
- They embrace next (change is great—it means cooler, better, faster).
- They embrace technology.
- They embrace online.
- They embrace speed.
- They embrace each other.
- They embrace the easiest way.
- They embrace texting.
- They embrace games.
- They embrace photos and videos.
- They embrace (and value) free time.

And if your computer's broke, who is gonna fix it? KIDS!

This morning, as I was writing this article, a tweet came to me: "It's much harder to embrace 'what is' than 'what was,' but it's way more profitable." After I posted the thought, it immediately gained re-tweet status by young and old alike.

There are other realities of youth. They dress differently (more relaxed), they speak differently (less or zero political correctness), and they communicate differently (my granddaughter Morgan told me she would rather text than talk).

So the real challenge for you as an older person and/or you as a younger person is to understand one another.

The younger generations, whatever their challenges or faults may be, are clearly technologically superior. They're also willing to eagerly accept what's next rather than fear change. (They line up outside of the Apple store for hours to get the newest product.) And they're leaning away from "professional" toward "friendly."

Is it right? Is it wrong? Neither, it's different. Certainly different than how I was raised. Maybe the same applies to you. But different is not bad, different may in fact be better, and in this case, I believe it is.

I believe that *new, now, next, technology, Internet, online, speed, texting, games, video, and free time* are all good things—and at some point may actually lead to greater productivity and greater profits in any job function and in any company.

You cannot dictate freedom to use or not use social media; it's too late for that. It's already free. You may shut it off at work but everyone is still getting notified on his or her smart phone, and that might be good or bad for you, depending on your actions.

The business world, the work world, and especially the sales world, is at present, upside-down. Opportunities abound. Especially in the face of naysayers and negative people.

If you want to win, befriend youth. And youth, if you want to win, befriend experience. Together, take advantage of every opportunity in this slowly rebounding economy. Don't fight each other, embrace each other for who you are and what your talents are, and you will win.



Jeffrey Gitomer is the author of *The Little Red Book of Selling*. President of Charlotte-based Buy Gitomer, he gives seminars, runs annual sales meetings, and conducts Internet training programs on selling and customer service at [www.gitomer.com](http://www.gitomer.com). He can be reached at 704-333-1112 or e-mail to [salesman@gitomer.com](mailto:salesman@gitomer.com).

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# Creating a No-Gossip Culture

Dear Dave,

I have a small business with 17 people in the main office and another 44 mobile techs in the field. We had a merger last year, and although we've overcome rivalries and other difficulties, gossip is a huge issue in the office. How can we solve this problem and still maintain morale?

Chad

Dear Chad,

I have a zero-tolerance policy for gossip. Gossip will absolutely destroy an organization, and most places that have gossip running rampant are just cesspools. I can't imagine wanting to be a part of a situation like that. Gossip is small-minded, it shuts down everyone involved, and the worst gossip of all is when workers gossip about the person who pays them!

It's really simple at my place. My team knows they need to go to someone in leadership if they've got a problem or something's bothering them. They know better than to stand around and complain to the receptionist about something someone in another department did or said. Negatives go up, and positives go down. If you've got a problem, you take it to someone who can fix the problem.

If I walked into the kind of mess you're talking about, I'd call a staff meeting, and we'd definitely cut that cancer out. I'd have no problem telling them if they want to keep their jobs they'd better cut out the gossip and stop acting like a bunch of teenage drama queens. I'm not talking about being a bully. I'm talking about being clear and blunt about what will and will not be tolerated in your organization.

You may have to be a tough guy for a while and fire a few people. That's okay, because there are lots of folks out there looking for work who can take their places. But as a result, you'll be left with people who want to work there, who want to be responsible, mature team members, and a culture that defends itself against gossip!

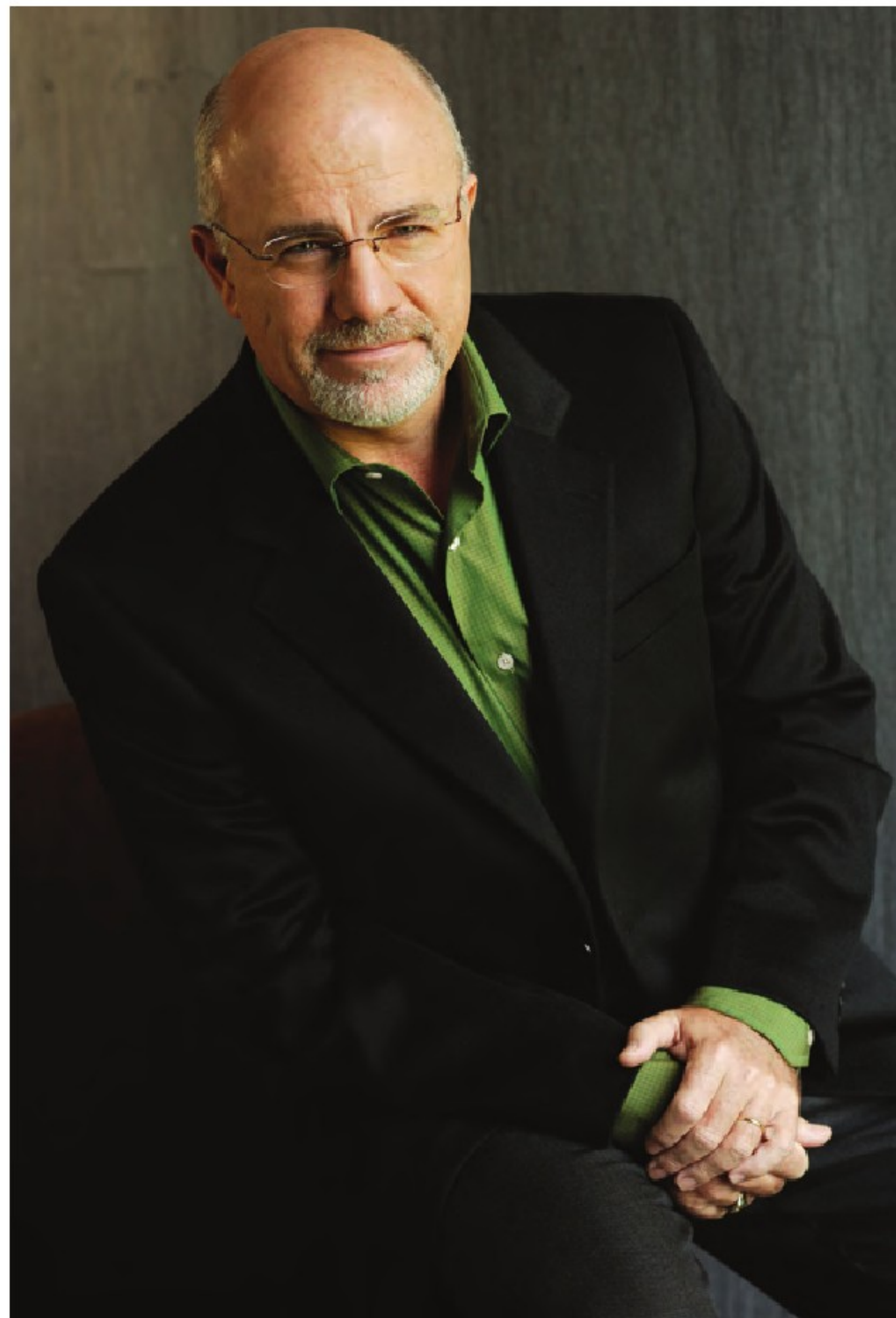
Dave

## The First Team Meeting

Dear Dave,

Our company is about to have its first-ever employee meeting. Do you have any suggestions on how to conduct something like this?

Brooke



Dear Brooke,

If you have an existing company, and you've never had an employee meeting in the past, I think the first one should be spent explaining why you've decided to have employee meetings. We have staff meetings every week with all 300 team members, mainly for the purpose of communication between the different departments and divisions. We cheerlead when things are going right, and lots of times I'll read email letters bragging on various team members.

Now, no company is perfect, and sometimes there's housecleaning to be done. That kind of stuff isn't always pretty, but we tell the truth and shoot straight with the team about these issues. Occasionally, I'll even use one of the meetings to teach on the principles of the way we run the company. This can cover accounting, marketing, or even the concepts of unity and loyalty. Just do things gradually, and don't hit your team with too much right off the bat. You might even take suggestions from your team as to what they feel would be beneficial in your meetings.

Dave **ME**

For more small business advice please visit [www.daveramsey.com](http://www.daveramsey.com).

*Dave Ramsey, host of the nationally syndicated radio talk show The Dave Ramsey Show, is the author of the New York Times bestsellers Financial Peace and More than Enough, among other financial self-help titles. After becoming a multi-millionaire, losing it all, and rebuilding his financial life, Dave now teaches thousands of people how to successfully manage their money.*



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# What If My Team Isn't Clicking?

HOW TO MAKE PERSONNEL CHANGES

BY JOHN STIERNBERG •

**L**ast time we talked about building your team based on delegation. Once you do the planning, you may determine that some of your current people just won't work out in the long term. What if a trusted team member doesn't measure up?

Do I look for effort, results, or both? Is there a way that I can make changes without damaging personal relationships? This article addresses these issues and recommends three action tips for success.

## A COMMON BUSINESS SCENARIO

In many businesses (mobile entertainment or otherwise), the principal or owner does most of the work for a while and then hires part-timers or temporary staff until the company has enough revenue to support the team on a full-time basis. Often those early staff people include a mix of family, friends, students, interns, and anyone who will work cheap and deal with the uncertainties of a creative startup.

Then things get going. More gigs, more paperwork, more promotion, more technical issues (gear, vehicles, office equipment, etc.), more competition—and of course more people needed to deal with the additional work and complexity. This is a good problem to have. It means you are in demand, and there is more cash flowing your way too.

Then you start to notice that one of your original team members doesn't quite keep up with the pace of your business. Or you get into arguments about critical details like who was supposed to send the

contract to the new client. You soon realize that the business has outgrown the people. Again, this is a common scenario and you are not alone. It happens to almost every business.

## COMMON PITFALLS

It is easy to rationalize and excuse underperforming staff (including both direct employees and independent contractors or vendors). Here are examples of common reasons that owner/operators tolerate the situation. Which ones can you relate to?

- My assistant was my first employee and she stuck with me through the lean times.
- I know my bookkeeper is not a CPA (certified public accountant), but he works cheap.
- My original partner was my college roommate. We're best friends and I can't even think about terminating him (or her).
- Even though our office manager alienates clients over the phone, she's the signatory on our bank account and I need her to pay the bills.
- The lighting guy shows up late for every gig, but he owns the lights. I don't have a choice.

That last one is the most dangerous: "I don't have a choice." Here's a key point. You *always* have a choice, and it is your responsibility to make the right choices even when they go against the momentum.

## WHEN IT IS TIME FOR A CHANGE

If you have uneasy feelings about the job performance of anyone on your team, it is probably time for a change. But "change" does not necessarily mean "termination." Here are three suggestions for how to deal

with personnel issues.

**Action Tip 1: Reward results, not effort.** Each team member needs to have a set of objectives that are specific, measurable, and achievable. Build measurement of key results into your company culture. This includes both financial (sales and profits) and non-financial results such as client satisfaction, staying on deadlines, or securing new leads for bookings.

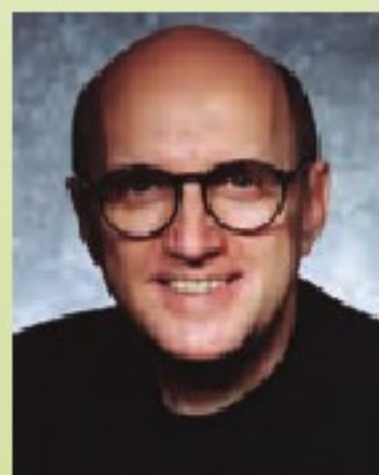
**Action Tip 2. Make sure every person has a written job description.** This document includes: 1) a brief overview of the scope of the duties; 2) a list of specific duties and measurement criteria; 3) the reporting structure; and 4) the qualifications and experience that the person needs in order to succeed. *A critical success factor: Write the job description for the position, not for the person.*

**Action Tip 3: Put people in a position to succeed.** This is best for the individual as well as for your company. Would you want to work in a job where you are doomed to failure because the fit is wrong? No, and neither do your people. When people aren't working out, sometimes the "position to succeed" is doing something else within the company. In other cases, it means leaving, albeit on friendly terms.

## HERE'S THE POINT...

Don't settle for poor results. The teams that really click are the ones in which the members are the best fit for their respective positions. In baseball, you wouldn't have the pitcher play shortstop, so why have an accountant do marketing for your business? You get the picture.

Be sure to implement the Action Tips in sequence: 1) measure and reward results, 2) make sure everyone has a written job description, and 3) put your team members in a position to succeed. Next issue we'll go talk about fine-tuning your marketing plan to adapt to the changing market conditions. In the meantime, best wishes for success in mobile entertainment in 2011! **MB**



John Stiernberg is founder of Stiernberg Consulting ([www.stiernberg.com](http://www.stiernberg.com)). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com). You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.



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# We're Just Different

**DJ BUSINESSES REALLY ARE A RARE BREED**

BY STU CHISHOLM •

**O**ver the years, time and time again, I've heard about the plain, white, one-sheet resume. If one dared to use a color, it had to be a muted pastel or gray. Good bond paper was best. Repeated advice by everyone from my job counselor in college to my banker mother-in-law. I even ran across it again recently in an online forum. And it's completely wrong for DJs.

Now, it's not often that we mobile DJs must submit a resume. This applies more to those seeking a highly competitive radio job where one must stand out from the crowd. "Do you know how many plain white resumes I get every week?" asked Joel Lund from Detroit's WNIC, while speaking at the Great Lakes Radio Conference back in the 80s. "I give 'em to the interns to use as scratch paper!" His point was that we're in SHOW BUSINESS. We're not competing with accountants—we're entertainers! Everything about us should therefore be entertaining. We, by definition, break the norms!

As mobile DJs, this translates into everything from our

business cards, websites, brochures, planners, and promotional materials, all of which should scream "FUN!" Don't be afraid to break norms. The whole idea is not only to be seen and give clients information, but also to entertain them in the process. Humor might be a no-no if your brochure is about providing health insurance, but as an entertainer, the fastest way to turn a prospect into a client is to make them laugh. Give them a sense of your style and what they can expect, and remember that every contact is an audition.

There's a term that rock bands use to describe their attire and attitude on the stage: "peacocking." Where a businessman's only acceptable form of self-expression might be a power tie, an entertainer might choose something a bit more flashy—like a peacock! Even if you only do weddings and promote yourself as the epitome of elegance, you aren't doomed to a plain old tux that anyone can rent. If you advertise "white glove" service, then why not wear actual white gloves? What about a top hat? Have you ever considered an ascot in the bridal party colors? Or maybe a custom tuxedo with accents in your company colors? Get creative. Standing out doesn't mean sacrificing elegance.

In an online forum a while back, I read a rather intense argument about signage at an event. "It's tacky," said one DJ. "How would they feel if the photographer, videographer and photo booth guys all had signs up?" asked another. But that only made me think about the old swing bands. Remember the music stands with the band's logo on them? Or a more contemporary band with a huge logo on the kick drum? We have far more in common with those entertainers than we do the photographer. We're "on stage" for a reason! People want to know who the entertainment is. A discreet façade with a logo or even a lit sign, if done well, can be a positive. In this case, I'm sure the businessmen among us would agree as well, since we all depend on name brand recognition for referrals.

When making the movie epic *Dances with Wolves*, studio executives told Kevin Costner: "Nobody will sit through a movie that's more than twice as long as our other features."

"Nobody wants to watch a movie with subtitles."

"It'll bomb without some big name stars!"

Nothing but criticism. But Costner is an entertainer. He had a story to tell and knew that it had to be done in exactly the way it was. He broke the rules, because entertainers are "different." He stood out, and the rest is box office history.

There are a great number of books out these days that show DJs how to run their business as a true business, and our industry certainly needs that. Yet we also need to understand the distinct differences between our business operation and our product—our performances. By all means, be Donald Trump when working in your office. But be Tom Bergeron when on stage! Follow business norms when filing your taxes, marketing your services and working your business. Follow ENTERTAINMENT norms when entertaining! These are a bit more open-ended and can't be summed-up in a book or taught in a college course. They require creativity, a sense of timing and constant tweaking. If you're aware of, and make the most of the differences, you will gain an advantage over every business whose focus is one-sided.

Until next time, safe spinnin'! **ME**



Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, *The Complete DJ*, was recently released by ProDJ Publishing.



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